

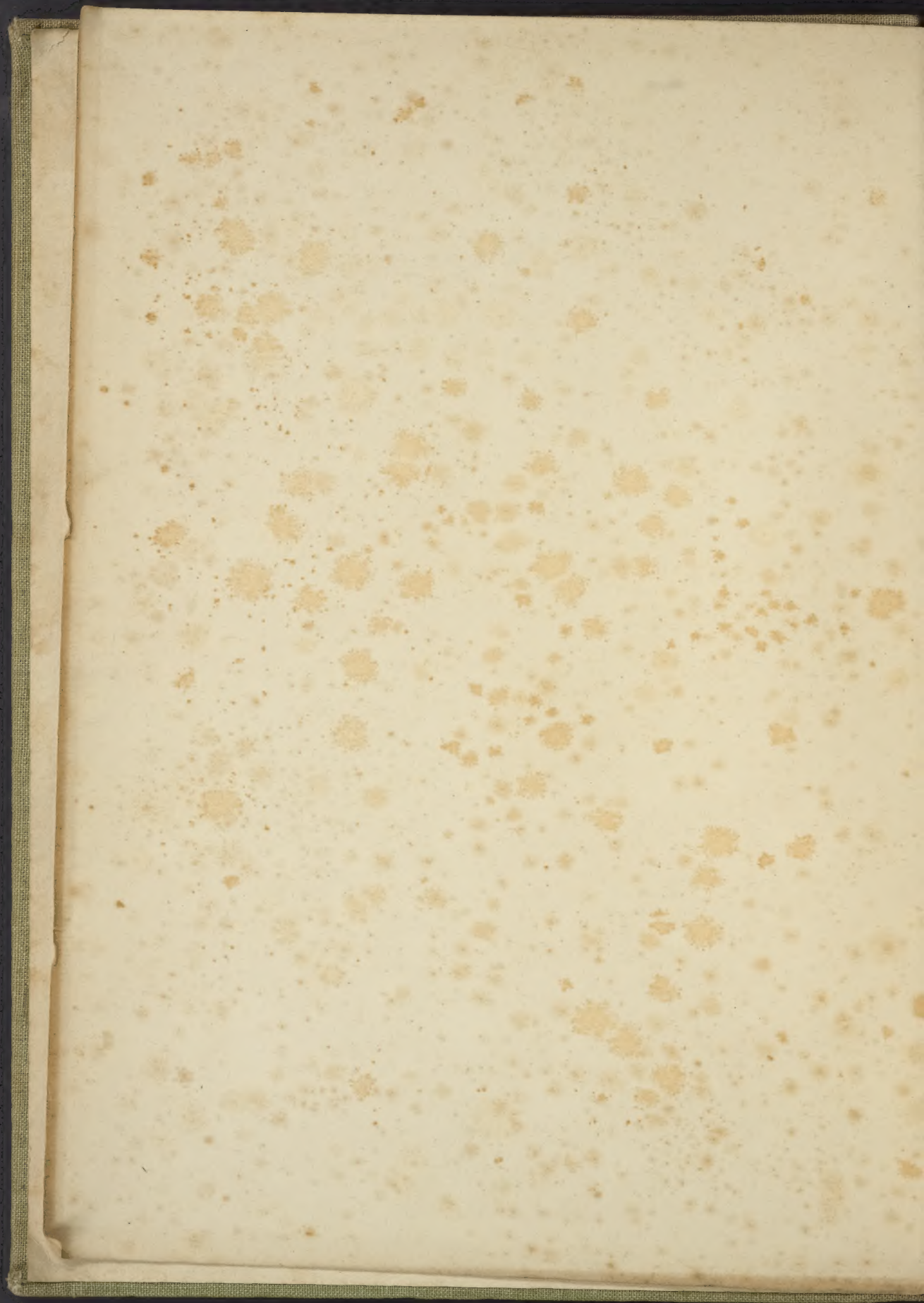
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PLIMER
MINIATURE PAINTERS

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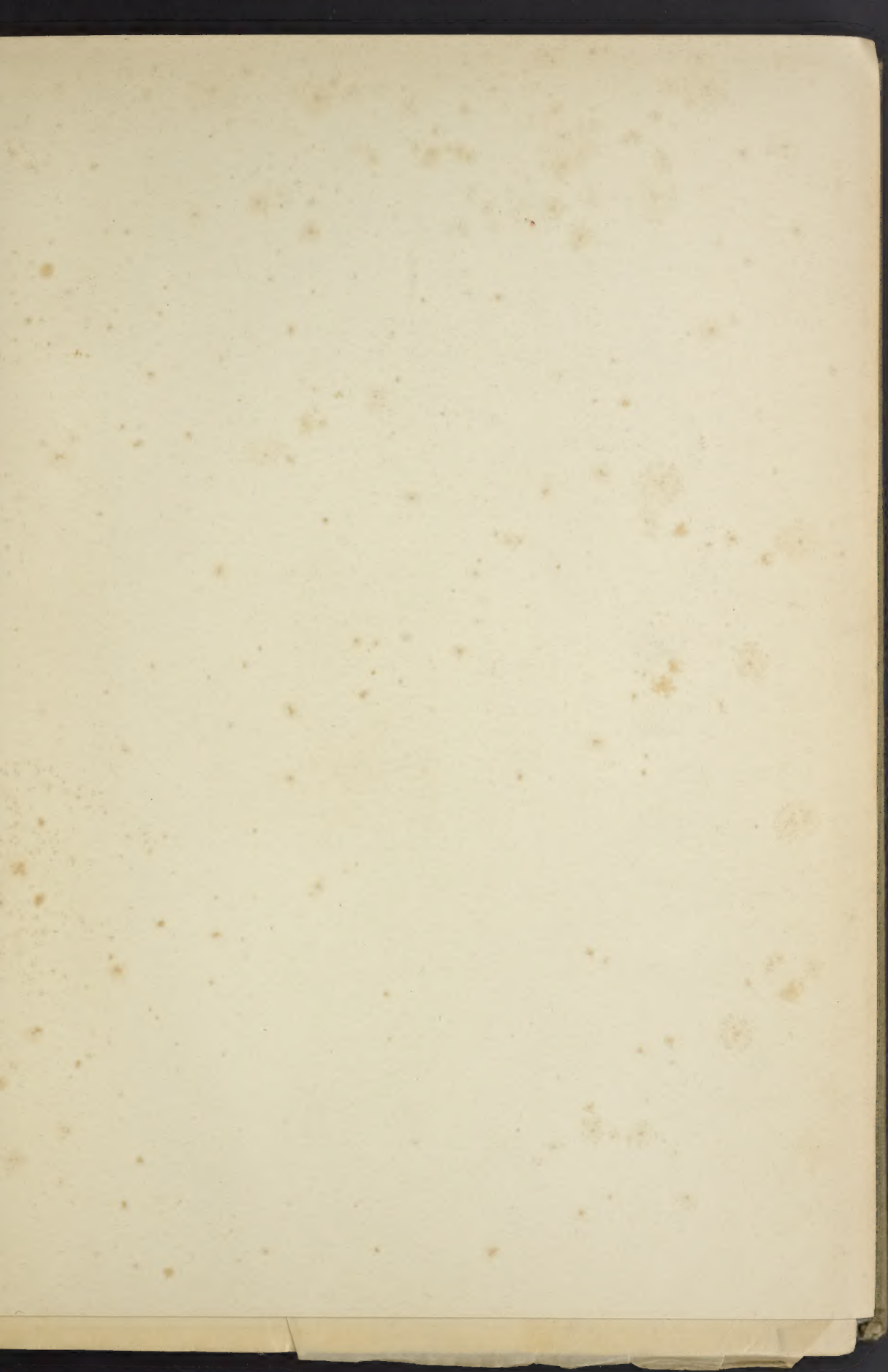


Andrew & Nathaniel Plimer

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Andrew & Nathaniel Plimer

Miniature Painters
COLLECTION OF GEORGE A. COULD, ESQ.

Their Lives and their Works

By

George C. Williamson, Litt.D.

Author of "John Russell, R.A.," "Richard Cosway, R.A.," "Portrait
Miniatures," "George Engleheart," "Perugino," "Luini,"
"Francia," &c., &c., &c.

THE HONOURABLE ANNE HONOURABLE HARRIET AND
THE HONOURABLE ELIZABETH RUSHOUT DAUGHTERS
OF JOHN, FIRST LORD NORTHWICK, AND
KNOWN AS "THE THREE GRACES"

COLLECTION OF GEORGE J. GOULD, ESO.



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HONOURABLE ELIZABETH RUSHOUT, DAUGHTERS
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PREFACE

IN presenting the following narrative of the life of Andrew and Nathaniel Plimer, incomplete as I know it to be, I desire first of all to express my sincere thanks to Mrs. Dakers, granddaughter of Andrew Plimer, for her very kind assistance. It has been from the papers, portraits and relics of her grandfather, which she so readily placed at my disposal, that I have been enabled to construct the main lines of my narrative, which but for her aid could never have been written.

To the many owners of miniatures I likewise wish to express my grateful appreciation of their kindness in allowing me to study their collections and to illustrate their finest works in these pages. Especially do I thank those who have allowed my artists to make facsimile copies in colour of the choicest works of the two artists. Mr. Pierpont Morgan, who owns the largest collection of miniatures by Andrew Plimer, has been most generous in placing his cabinet at my disposal, and amongst other owners who have helped me similarly I must mention with gratitude, H.R.H. the Duke of Cambridge, the Dukes of Buccleuch, Portland, Rutland, and Somerset, the Earls of Arran, Carlisle, Denbigh, Dysart, Ilchester and Wharncliffe, Earl Beauchamp and Earl Spencer, Viscount Galway and Lords Aberdare, Aldenham, Barnard, Currie, Hothfield, Llangattock and Pirbright.

Nor must I omit to mention the kindness of the Honble. Gerald Ponsonby, of Mr. Blacque of New York, and Mr. George J. Gould of the same city, of Messrs. Bemrose, Dalton, De Pass, Gulbenkian, Marshall Hall, Jaffé, Round, Salting, and Tomkinson.

I have also to thank the Princess Hohenlohe, Countess Tolstoy, Mrs. Croker, Mrs. Marsh, Mrs. Stewart, Miss Ker, Miss Somers-Cocks, and the Misses Swinburne.

The University of Oxford has kindly permitted me to illustrate the specimens in its possession, and the well-known dealers, Messrs. Duveen and Mr. E. M. Hodgkins, have placed at my disposal the rare and lovely miniatures which they have acquired from time to time, while to Mr. Hodgkins I owe especial thanks for the information which he has given me as to the early history of the group of "The Three Graces" at one time in his possession, and for many other acts of kindness with which he has assisted me in my work.

I would like also to express to my friend Mr. Hallett Hyatt my thanks for the care with which he has photographed the numerous miniatures which I have entrusted to him, and for the close and constant attention which he has given to the work of the artists who have carried out so well our instructions as to the colouring of the facsimile plates. To the Lady Margaret Crichton-Stuart and to her manager, Miss Romana de Lazen, I am indebted for the preparation of the linen which was specially woven at Falkland for the binding, and which it has been a satisfaction to adopt, inasmuch as its use encourages a hand-loom industry in Scotland, founded and carried on by Lady Margaret as a means of assisting her poorer neighbours.

May I in conclusion add that I have been unable to trace various papers and records concerning Nathaniel Plimer which I think are still in existence, and also many miniatures painted by both of the brothers? I shall be very grateful to any persons who can assist me in discovering further information about these artists or in inspecting their works. I trust that the pages before them will enable the readers to appreciate the work of the Plimers, and to understand to some extent the enthusiasm which the miniatures and paintings executed by them are able to excite in the minds of those who love and collect them.

THE MOUNT, GUILDFORD, SURREY,

March, 1903.

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Owner unknown.

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Plimer Family Collection.

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Plimer Family Collection.

LADY MANNERS.

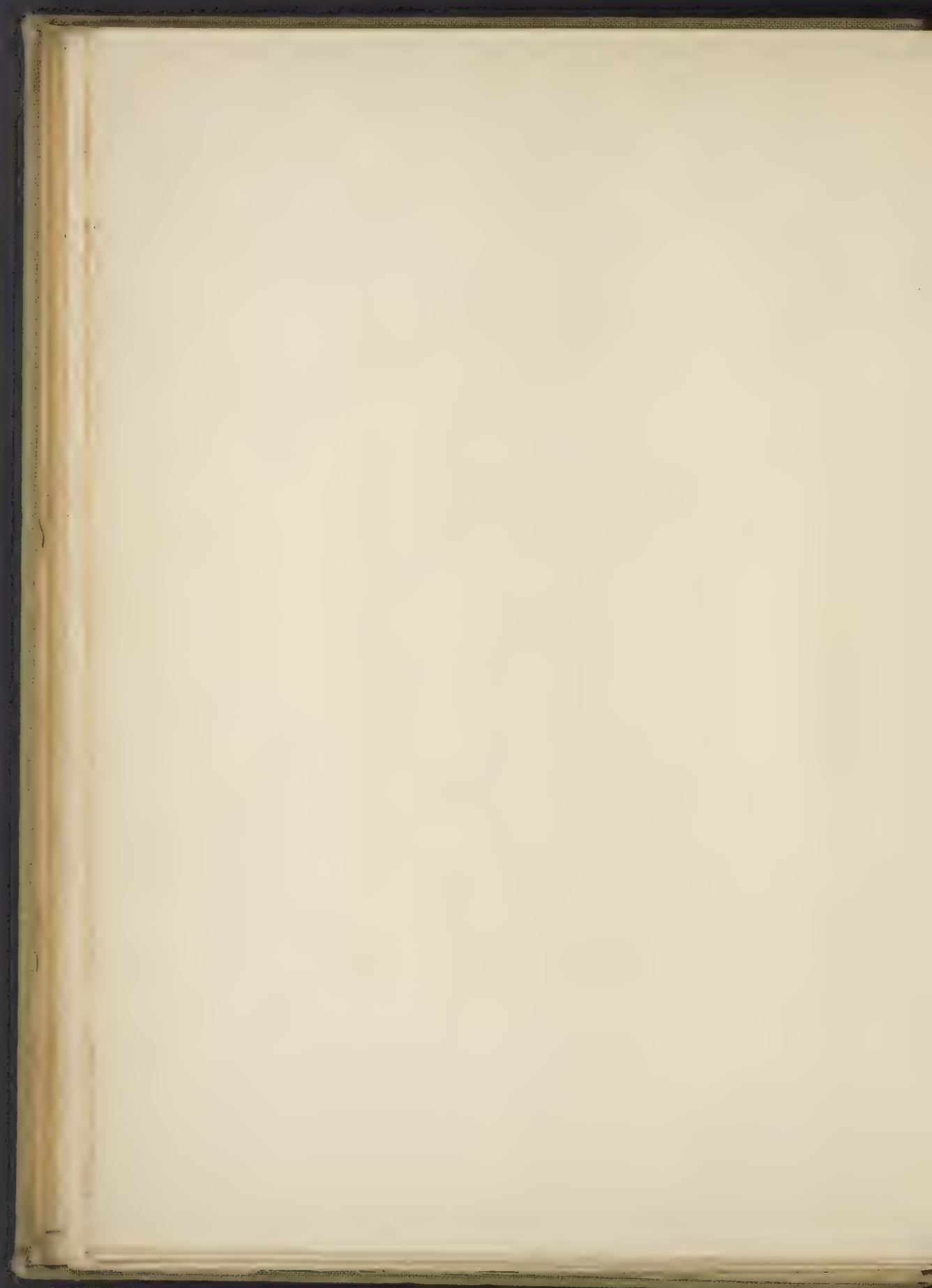
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Andrew and Nathaniel Plimer

CHAPTER I

INTRODUCTORY

FOR many years after the advent of photography the success of the new art caused the admiration for miniatures to languish. The works of the old masters—as Hilliard, Oliver, and Cooper, which were preserved in the great mansions of England—retained a certain amount of favour, but no systematic attention was given even to them, and their merits were too often ignored. There was so much excitement as to the new art and the rapid progress which it made, that the older methods of portraiture were for a time thought little of. Especially did the miniatures of the eighteenth century suffer at this time. Scattered as they were all over England, they received the scantiest attention. Many were shut away in boxes, or else exposed to full sunlight on walls or mantelshelves, while others were constantly worn as brooches or in necklets or bracelets, or were mounted in furniture, and considered as works of but small importance or merit. Some even were torn from their settings that the latter might be sold; the precious portraits being considered of less importance than the gold settings which contained them.

Miniatures and their painters were out of fashion, and one name alone survived in the general neglect. Cosway, by reason of his great popularity in the time of the Regency, and more because of his eccentricities and foppish costume than for the charm of his paintings, was held in high repute, and, amidst the general chaos, everything that was lovely was attributed to him,

while the names of Smart and Plimer, Engleheart, Shelley, and Wood were forgotten.

In the latter part of the last century a reaction took place, but by this time all sorts of errors had crept into books of reference; of some artists little or nothing was known, of others erroneous and confused statements were made.

The two brothers, Andrew and Nathaniel Plimer, suffered more than most from this neglect and confusion. Almost every statement made regarding them was inaccurate. The dates and places even of their birth were wrongly given, and they were dismissed in current dictionaries with a few lines.

Their companions—Smart, a far greater man than Cosway, and Shelley, Grimaldi, and Wood, most excellent artists—were treated with similar neglect. Their connection with Cosway had been overlooked, their works had never been catalogued, and even their initials remained undetected upon many of their finest portraits.

Engleheart, the great rival of Cosway, who was attached to the Court of the King, while Cosway worked for the Prince Regent and his boon companions, was entirely overlooked, and his name faded out of memory. Even in the exhibitions at Burlington House, where many of his miniatures were shown, not a single mention of his name occurs, and all his best works were attributed to Cosway or to Plimer. His papers remained hidden away in the possession of certain members of his family, many of his finest works were still in the drawers of his own painting cabinet, and others to the number of several thousands were scattered far and wide, attributed to all sorts of artists, treated with neglect and careless indifference, or forgotten altogether.

It was left for the past few years to witness a revival of the interest in the works and the history of these notable artists; to see their portraits once more come into vogue, sell for high prices at auctions, and be remounted in beautiful frames and cherished as precious treasures in the cabinets of the collectors.

Side by side with this renewed interest in the portraits came

the desire to know something more of the artists who painted them; to be able to identify the works of each man, arrange them according to periods, names, and dates, and gather up every available scrap of information which could throw light on their history and original owners.

The long delay had, however, wrought havoc with the literary material which was at the disposal of the writers, and notably is this the case with regard to the two artists under consideration in these pages. The story of their lives, never a very eventful one, had become very short, and was composed only of scraps rescued from the general loss.

It is still very little more than a rough sketch, lacking many important details which could easily have been supplied at one time. Very few of the descendants of the two artists still remain, and of these there are but two who have retained in their possession any of the works of the painters or the papers relating to them.

Such materials as exist have been placed in my hands, and I have to the best of my skill woven them up into a narrative which contains all that is now known as to the two famous brothers, and which, although so slight, yet seemed worthy of being made permanently available, in view of the surpassing beauty of many of the paintings which the brothers left behind them, and by which their merit will ever be known and recognized.

The story of the event by which Andrew Plimer first of all came into notice in recent times is a curious and an entertaining one.

During the month of March, 1883, Messrs. Phillips, Son, and Neale, the well-known auctioneers of New Bond Street, held a large sale of the entire contents of the mansion at Marlow Place, Great Marlow, the property of Lady Northwick. One of the lots (665), consisted of several items, described as "Four drawings, portraits, etc." There were two experts at this sale—Mr. E. M. Hodgkins, now of Old Bond Street, and Mr. George

Watson, since deceased—who recognized that one of the so-called “drawings” was on ivory, and, although larger than either of them had ever before seen, was certainly a miniature of great beauty, and that the print in the same lot was a lithographed copy of it. They agreed to “run together,” as the current phrase has it, and eventually bought this lot on joint account, to the great surprise of most of the persons present at the sale, for the price of 155 guineas. The miniature was brought up to London by Watson, and taken to his establishment for the night, with the understanding that the next day the two partners in the transaction were to meet together to decide what was to be done with their joint possession.

Watson was, however, much the elder man of the two, and early next morning took upon himself, without consulting his partner, to show the miniature to Mr. George Donaldson, who happened to call on him, and on this gentleman offering him a substantial profit on the transaction he sold the miniature to him.

The lithograph bore the names of the three Misses Rushout, who were represented in the miniature from which it was taken, and also gave the name of the artist as one Andrew Plimer, a man at that time hardly known, but the merit of whose work this remarkable group distinctly proved.

From Mr. Donaldson the miniature passed to Dr. Propert, the well-known collector, and was by him very highly esteemed. He exhibited the picture at the Burlington Fine Arts Club, in the Drawing Room, where it received great attention, and as at that time he was writing his “History of Miniature Art” he set to work to try to find out some particulars as to the artist who painted it.

There was no mention of Plimer to be found in the current edition of Redgrave’s “Dictionary of Artists of the English School,” nor was the artist even mentioned at that time in Bryan’s “Dictionary of Painters and Engravers.”

Dr. Propert found out that Plimer had often exhibited at the Royal Academy, and from the well-known book compiled by

Mr. Algernon Graves, to whom all writers on art owe so deep a debt of gratitude, he ascertained the dates of such exhibits and the number of them.

Mr. Graves also found, from an old note-book, that Plimer was born at Bridgewater—an inaccurate piece of information, as was proved later—and these detached scraps were all that Dr. Probert was able to obtain.

By the time, however, that the "History of Miniature Art" appeared the miniature had left the Probert collection and had entered that of Mr. Joseph, who had desired to have it ever since its discovery, and had made every effort to find out where it was. This Dr. Probert knew, and feeling sure that he would be cajoled into parting with it, he hid it away when Mr. Joseph came to Gloucester Place, and, to the great and evident regret of the noted Bond Street collector, this miniature which he wanted was not to be seen in the most famous collection of the day when he visited it.

I am not likely soon to forget the delight with which Dr. Probert told me of the disappointment which Mr. Joseph showed when he left the house. The object of his visit had been to see and buy this famous miniature, and he felt sure that it was not in the possession of Dr. Probert as it did not occupy the place of honour in his cabinets, and yet he feared to show his anxiety to obtain it by mentioning the fact. For many months Dr. Probert enjoyed the delight of possessing this miniature and of keeping secret the fact that he had it, but after a while he found that Mr. Joseph had some fine portraits by the earlier masters, especially three by Cooper and one by Hilliard, which he in his turn very much desired, but which their owner did not specially care for.

He then announced to him that he owned the Plimer group, and was amused at the look of astonishment which passed over his rival's face, for the Bond Street dealer had been making inquiries all over the Continent in search of the very miniature which all the time had been close at hand. The exchange was made, and the group passed to Mr. Joseph, in whose possession

it was in 1889, when the Exhibition of Miniatures was held in the gallery of the Burlington Fine Arts Club. There Dr. Propert renewed his acquaintance with his treasure, as he had agreed to write for the Club the account of the exhibition which appeared in the catalogue; and he repeated the information which he had given in his own "History of Miniature Art" in 1887 as to Plimer in this catalogue of 1889, not being able to add anything to it.

The famous miniature appeared in the illustrated catalogue of the exhibition, and a reproduction of it formed the frontispiece to the privately printed catalogue of his collection of eighteenth-century miniatures which Mr. Joseph issued for his friends.

The entire collection mentioned in that private catalogue was sold at Messrs. Christie's on June 13, 1890, during its owner's life, and was purchased by Mr. Frank Woodroffe for £9,765, Mr. Wood being the auctioneer at the time of the sale, and it was the new owner who in 1894 lent the miniatures to the Exhibition of Fair Women at the Grafton Gallery. Mr. Woodroffe prepared a very sumptuous catalogue of the collection, written out and illuminated on vellum, and illustrated by fine photographs of each miniature carefully mounted on the vellum pages. A little later this book, richly bound in morocco, with the collection which it described, passed to Messrs. Agnew, who sold the Plimer group, together with several of the other miniatures, to Mr. George J. Gould, of New York, by whose permission it is illustrated in these pages. The lithograph of the same group, with certain drawings, had never passed out of the hands of its original purchaser, Mr. Hodgkins, and when Mr. Gould purchased the miniature from Messrs. Agnew, Mr. Hodgkins gave him the engraving, so that once again miniature and print might be together.

Still, no one knew anything about the artist who had painted the portrait. Many more of his works had been found, and the shrewd eye of Dr. Propert had gathered up the salient points of the artist's manner and characteristics, and he was able from his

knowledge of this one undoubted example to find others wrongly ascribed, and to give to them their proper name.

When in 1896 Dr. Propert issued the privately printed catalogue of his collection, it included many works by Plimer, seven in all, of which one represented the mother of the famous Rushout girls, and another, one of the three beauties, the Hon. Harriet Rushout, as it had been ascertained that Plimer painted these three lovely damsels, known in their time as The Three Graces, and also their fascinating mother, many times.

One set of the four ladies was believed still to remain in the possession of the family, and this surmise proved to be correct, as will be hereafter narrated.

By this time the work of Nathaniel Plimer had also been recognized, and miniatures painted by both men were fairly well known. In 1889 the new edition of Bryan's Dictionary had been able to give fourteen lines to the two brothers, albeit in those fourteen there were almost as many errors as lines.

In 1896, when engaged upon the preparation of my book on "Portrait Miniatures," I took up the question, visited Shropshire, made a great many inquiries on the spot, and besides interesting several friends in the investigation, I employed two searchers at the British Museum and elsewhere. The result was that I was able to publish in that book the first account of the lives of the two artists which had been written, and to give much information which was wholly unknown even to the descendants of the artists.

All this is of necessity repeated in the following chapter, which relates to the early life of the artist, a period with which his granddaughter, who is still living, is wholly unacquainted.

The papers, however, with which she has supplied me, have enabled me to give at last the pedigree of the family of Andrew Plimer, and many facts about him which have not before been made public. Concerning the elder brother I have practically nothing to relate, all his papers having apparently perished in a fire which occurred at his house some years ago.

CHAPTER II

THE EARLY LIFE OF ANDREW PLIMER

ANDREW PLIMER was a Shropshire man, but he was not born at Bridgewater, as Dr. Propert's book, Bryan's Dictionary, and other biographies have said. He was the son of a clockmaker at Wellington, and the parish register gives the following record of his baptism :

"Andrew, son of Nathaniel and Eliza Plymer. December 29th, 1763."

The family was well known in Wellington, and, as far as I have been able to ascertain, the following is a brief pedigree of the Plimers of Wellington :

One Abraham Plimer had four children, William, Thomas, Abram, and John. William, his eldest son, had four children, William, Charles, Annie, and Sarah. Thomas had six children, Martha, Isaac, Rebekah, Thomas, Mary, and William. Abram, the third son, had four children, Sarah, Eliza, Abram, and Nathaniel ; and this Nathaniel, who was born November 20th, 1726, and married one Mary (whose surname is unknown), had two sons, Nathaniel and Andrew the miniaturists. The fourth son, John, had also four children, Mary, Rachel, Elizabeth, and Thomas.

Nathaniel and Abram Plimer, the sons of one Abram and the grandsons of another, were clockmakers in partnership, and both sundials and watches are still in existence bearing their names, together or separately, as makers. I have in my possession a watch bearing Abram's name on the works.

Abram never married, but Nathaniel had two sons, as already

mentioned, Andrew, born 1763, and Nathaniel his elder brother, born 1757.¹

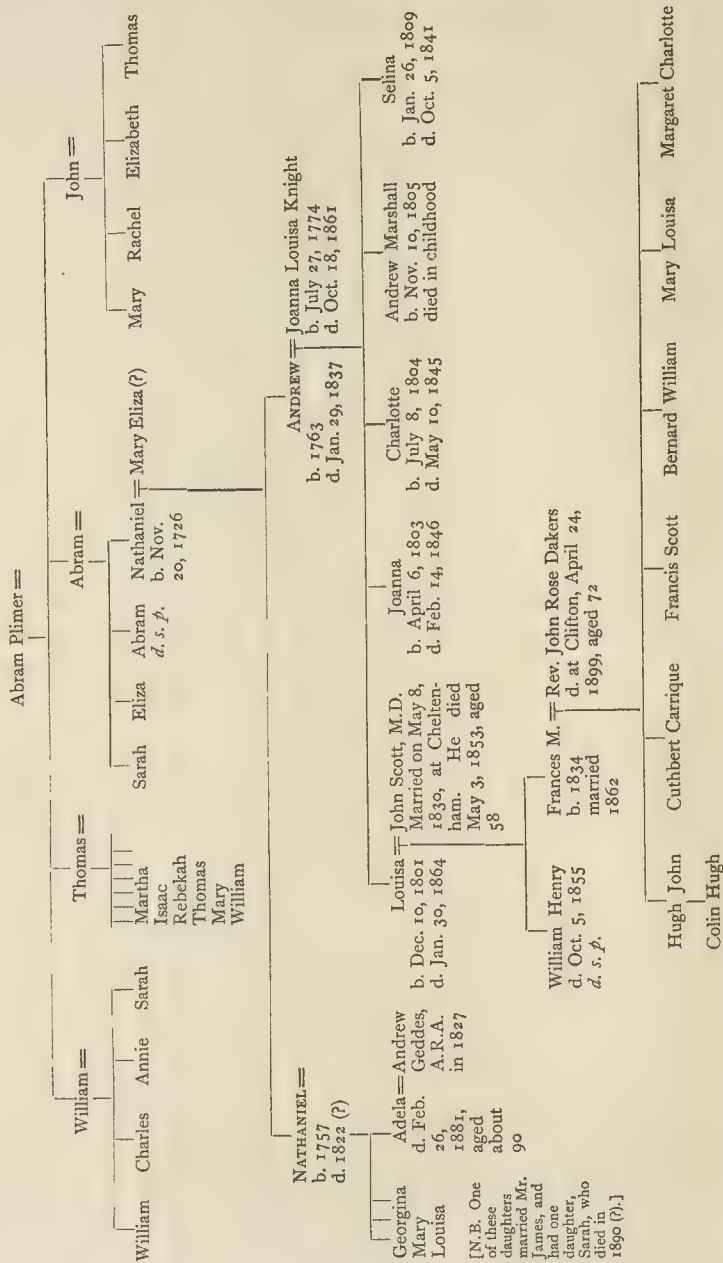
The pedigree on the following page will make the matter clear.

The two boys were both brought up as clockmakers, but, greatly disliking the business, they joined a party of gipsies with a caravan and menagerie, and wandered about with them for many months in the hope of getting near to London and there studying art. While with the gipsies they painted scenery for a village play, and also decorated the front of the menagerie van with figures of animals and men, which are said to have been so satisfactory that the gipsies begged them to remain with them, and promised them every favour and the prettiest girls of the tribe for their wives. During this period they made their own brushes from bristles, horsehair, and the hair of various animals in the menagerie; compounded their own colours from various plants, and did not hesitate to steal decorators' paints in the towns through which they passed. They carefully disguised themselves and stained their faces with walnut juice in order to look like gipsies. In this condition they remained for more than two years, first wandering through Wales and western England, and then gradually drawing nearer to London.

They were, however, quite determined on greater things, and when the travelling vans reached Buckingham they washed their faces, deserted their friends, and walked on into London with all their worldly possessions on their heads, tied up in two red and yellow shawls. The parents on learning that their resolute sons had reached London sent them some money, as the lads were nearly starving, and they at once commenced to take lessons in drawing. Eventually Nathaniel entered the employ of Henry Bone, the enamellist, as an assistant, while Andrew became personal servant to Cosway in order to be near to the artist.

¹ For much of this information, and for the clues by which I obtained the remainder, I am greatly indebted to Miss Rose Eyton, Mr. A. H. Smith, churchwarden, Mr. Shaw, and Mr. Webb, all of Wellington, Salop, and to the Rev. Joseph Fernandez, LL.D., of Paddington, and to Miss C. Jocelyn Ffoulkes of Eriviatt.

PEDIGREE OF THE PLIMERS OF WELLINGTON



It would appear that Andrew Plimer had at first no other chance of becoming an artist than that afforded him by domestic service, and that he was so eager to be near to an artist of repute that he presented himself to Mrs. Cosway in 1781, when he was about seventeen, and the Cosways, who had recently married, were living in Berkeley Street, and begged to be engaged as studio boy. He pleased Mrs. Cosway so much by his determination and by his pleasing manners, that she took him into her service, and at first he was employed in cleaning the studio, grinding and mixing colours, arranging the easels, and announcing the callers. With the Cosways he moved to Schomberg House, but had been there but a few days when Richard Cosway detected him attempting to copy one of his miniatures, and doing it with such skill and with such "aplomb"—to use the misspelt word which appears in one of Cosway's letters—that the artist speedily discovered the making of a clever miniature-painter in his young servant.

He then seems to have sent Plimer off to a Mr. Halle (or Hayle) that he might learn drawing from him, and with this master he apparently remained for a year or more, employing himself in the intervals of his tuition in similar work to that in which he had been engaged while in the studio of Cosway, so as to earn the tuition which he received. It seems probable also that Cosway, at that time in the heyday of his prosperity, paid this certain Mr. Halle (or Hayle) something that he might teach Plimer the art of drawing.

I cannot tell for certain who this unknown teacher was, but I am disposed to think that it was John Hall, the line-engraver, who was at that time living in Soho. He was a Colchester man who had come to London early in his life, having developed considerable talent for drawing, and was placed under the care of Ravenet the engraver, with whom at that time as a fellow-pupil he found W. W. Ryland. The first friends and patrons of Hall were Sir Stephen Jansen and Jonas Hanway. He engraved several portraits after Reynolds, Gainsborough, and Hoare, subject

pictures after West, notably the *Battle of the Boyne*, which he presented to the King, *William Penn and the Indians* and *Oliver Cromwell dissolving the Long Parliament*, and eventually he became historical engraver to George III. on the death of Woollett. He executed also several plates for Alderman Boydell, and his portrait by Gilbert Stuart is in the National Portrait Gallery. He died in Soho in 1797.

This was the man to whom I believe Plimer was indebted for his early instruction, and it is quite evident, if that was so, that he did not give proper attention to the tuition which he received. Hall was a most accurate and correct draughtsman. Plimer was a very inaccurate and a careless one. There are faults of drawing to be discovered in almost all the important works of Plimer, especially in his groups. The limbs are too long, the necks are often misshapen, the hands and faces out of proportion, and the shoulders inaccurately drawn—defects which often impair the beauty, great as it is, of the finest works of this master.

It is of course quite possible, however, that these errors of drawing can be traced to another cause, as the drawing of Cosway was notoriously careless, and Plimer, who followed his master in so much, may well have felt that it was permissible even to sin in such good company. The "stayned drawings," of which Cosway did so many, are fruitful in faults of drawing, notably in the exaggerated length of the limbs, and Cosway, with all his sense of grace, too often set the head askew upon the neck, and made some feature of the countenance too prominent at the expense of others.

In 1783 Plimer was back again with the Cosways at Schomberg House, and very possibly he was there even earlier than that date, but of this I am not certain.

Whether Nathaniel, who had by this time left Bone's studio, accompanied his brother to Schomberg House, cannot be stated. It is believed that he did, and it is certain that both brothers are spoken of in contemporary letters as the "pupils of Cosway." Nathaniel is only once, and that very casually, mentioned by

Cosway, who would appear to have been fond of both brothers, but for Andrew, who terms him "my beloved master," he had a very special regard and affection. He frequently walked out with him, took him to the play, and went to the public gardens with him, and upon one occasion, evidently in reference to the scripture story, said, "Andrew will be my Elisha," adding, with a highly characteristic touch of vanity, "if I am not constrained to carry my mantle up to Paradise with me."

Andrew stayed with Cosway till 1785, leaving him then to set up a studio for himself. This he did at 32, Great Maddox Street, Hanover Square, now called Maddox Street, and deriving its name from that of the person who built and laid it out in about 1720. He seems to have been there only for one year, as in the following year his address appears in the catalogue of the Royal Academy as at 3, Golden Square, then a very fashionable neighbourhood. It was from Great Maddox Street that he sent the first pictures which he exhibited at the Royal Academy. No. 38 was a portrait of *A Poor Boy in a Cold Morning*, so the catalogue informs us. No. 202 represented the *Death of Don Louis de Velasco, at the storming of the Moro Fort at the siege of Havana*, and in this picture I find another piece of evidence that the person who is spoken of in the Cosway papers as Halle is none other than John Hall, as the historical subject of this picture is exactly what Hall was in the habit of selecting for his engravings, and in fact he did in one plate represent another scene in this same engagement. Item 325 at this first exhibition was a case of five miniatures, but none of them are named, and it is not now possible to determine whom they represented.

In 1787 Plimer was at 3, Golden Square, the celebrated square immortalized in the pages of "Humphry Clinker" and in the better known "Nicholas Nickleby," while the authors of "Rejected Addresses," in their imitation of Crabbe, speak of bankrupts from Golden Square and Riches Court, which is close by.

The square was built a little before 1688, and is said to have

derived its name from an inn which stood near, and which was called the Gelding—a name which the taste of the inhabitants changed gradually into Golden—a change certainly for the better. This is Pennant's derivation of the name, but another writer claims that the title was taken from the name of the builder of the square.

Angelica Kauffman lived in Golden Square, in the middle house on the south side, until she left England for Rome, where she died, and there were other artists living in the same square when Plimer settled down there.

In 1796 he changed house, going from No. 3 to No. 8, and there he remained till he married.

It was during these few years that Plimer painted the majority of the miniatures to which he put a date. There are very few dated ones known after 1801, although he lived for so many years beyond that date. Several are known bearing the date 1785. A Lady, name unknown, which was exhibited at the South Kensington Exhibition in 1865, and then belonged to Mr. C. B. Carruthers, but cannot now be traced, was painted in that year, as was also one of Mrs. Fitzherbert, which was at the Burlington Club exhibition, and belonged to Princess Hohenlohe.

One of General George Washington (doubtless a copy from some well-known portrait), which was also at South Kensington, and then belonged to a Mr. Luxmore of Hampstead, but was sold by him shortly afterwards, was dated 1785, and Mr. Whitehead once had in his important collection a miniature of the Duchess of Devonshire which had the same date.

To the following year belongs a delightful series of small portraits, representing Mr. and Mrs. Clayton and their children, Miss Clayton, Miss E. Clayton, and Mr. G. Clayton, which in 1865 were exhibited at South Kensington and belonged to Mr. John Moore Napier, but are now the property of his kinsman, Lord Aberdare. So little has been known of the work of Plimer even in quite recent times, that these beautiful miniatures, all of which are signed and dated, passed within the last ten years as

FIVE SMALL ONES, IN THE
COLLECTION OF THE
LORD ABERDARE

MISS E. CLAYTON
1786

MR. CLAYTON
178 ?

COLLECTION OF THE

DUKE OF RUTLAND

MARY ISABELLA, DUCHESS OF RUTLAND
CALLED "THE BEAUTIFUL DUCHESS"

MR. G. CLAYTON
178 ?

MRS. CLAYTON
1786

MISS CLAYTON NAPIER
OR MISS CLAYTON
178 ?

stood near, and which was
taste of the inhabitants
certainly for the better.
LORD ABERDARE

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MR. CLAYTON
1785

MISS E. CLAYTON
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MARY ISABELLA, DUCHESS OF RUTLAND
CALLED "THE BEAUTIFUL DUCHESS"

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Miss Clayton, Miss E. Clayton, an
1765 were exhibited at South Ken

in quite recent t

MISS CLAYTON ZAPIER
OR MISS CLAYTON

1785



the work of Cosway, and were actually valued as his work for their present owner by one of the leading firms of valuers in the West End.

On the backs of these portraits there are certain numbers which may possibly refer to the numbers in a book kept by the artist, in which he recorded his work. In more than one instance the number appears both on the back of the ivory itself, and also on the paper backing which covers the miniature, so that it would appear to have had some definite purpose. The numbers are not quite consecutive, being 1657, 1659, 1661, 1663 and 1665. It is not very clear whether all the portraits were done in the same year. Every one of them is dated, but in three cases it is not possible to state with absolute accuracy what the final figure of the four is. It appears in one case to be a seven, in the other two to be a six, and, if that is so, four of the portraits were painted in 1786 and the fifth in 1787. The largest one has been slightly injured, and the injury has affected the date figure, leaving, however, the initials quite intact. They were all originally set in the cover of a black lac japan despatch box, on the inner side of which appear their names, painted in gold letters and from some curious error surmounted by a Baron's coronet. They have now been removed from this position and are more carefully guarded.

Still more notable works dated 1786 are the pair of miniatures representing the Duke and Duchess of Devonshire, which Mr. E. M. Hodgkins acquired at Foster's sale rooms in April, 1902, and a lovely portrait of a lady, which was sold at Christie's in June of the same year, has this date also upon it.

A miniature of a Lady which belonged to Mr. Beck, and was sold at his sale at Sotheby's, a portrait of Sir Charles Kent, which is still in the possession of Mr. Gerald Ponsonby, and was lent by him to the South Kensington Exhibition in 1865, and a very lovely signed portrait of Georgiana, Duchess of Devonshire, now in the Pierpont Morgan collection, also belong to this same year.

To 1787 belong two fine portraits of the Cocks family, which

were at the South Kensington Exhibition in 1865, and are in the possession of Miss Charlotte Somers Cocks, and a portrait of a Captain Percival which belongs to a Captain Murray, and this enumeration includes all the dated miniatures belonging to this period of the artist's work which can be traced.

One portrait of a lady, dated 1790, was sold at Christie's to a Mr. Gall.

There are but two which are dated 1804, and these were also at South Kensington, and then belonged to Mr. John Rolls. These superb portraits are now the property of his son, Lord Llangattock, and appear in this book as striking examples of the work of the artist. They represent Mr. and Mrs. John Rolls, and are both of them signed and dated.

COLLECTION OF
THE LORD
LLANGATTOCK



MRS. ROLLS



MR. ROLLS

COLLECTION OF
COL. J. C. DALTON



MARIA DALTON

(née GIBSON)

1773-1858



REV. JAMES DALTON, F.L.S.

RECTOR OF CROFT, YORKS.

Ob. 1843

MISS VAUGHAN
OF COURTFIELD, ROSS



IN THE POSSESSION OF
MESSRS. DUVEEN

COLLECTION OF

THE LORD

Llangattock

...ington Exhibition in 1865, and are in
...n of Miss Charlotte Somers Cocks, and a portrait
... a Captain Murray, and
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of them sign

COLLECTION OF
COLLIER DALTON

REV. JAMES DALTON
...
...

MARIA DALTON
...
...

MESSRS DUFFIN
IN THE POSSESSION OF

MISS DALTON
OF ...



CHAPTER III

PLIMER'S MARRIAGE, FAMILY, AND DEATH

THE important event of the marriage of Andrew Plimer took place at Wicken, in Northamptonshire, on February 21st, 1801, and was conducted by the Rev. Mr. Reed. The ceremony was graced by the presence of Richard Cosway and his wife, as well as of Jeremiah Meyer and another unknown member of the Royal Academy, all four of whom seem to have journeyed down to the little country place in a postchaise, in order to be present on the interesting occasion.

Mrs. Plimer came of an old Northamptonshire family, the Knights of Slapston, who had been settled in that place since 1573. It was a family in which the somewhat unusual names of Valentine and Ambrose occurred at regular intervals and was well known round about Wicken, where in after years Andrew Plimer had serious thoughts of settling down, and in fact tried to purchase an estate.

Joanna Louisa Knight was the daughter of John Knight and Frances Woodcock, who had been married at Lambeth on February 13th, 1768. She was born on July 27th, 1774, at Birchin Lane, in the City of London, where her parents then resided, as they were merchants in a very fair way of business, and was baptized at the church of St. Michael, Cornhill, in the August following, by the Rev. Wm. Romaine, a well-known Calvinistic preacher. The names of her godparents have been preserved, and were Henrietta Moor (by L. M. Guyon, proxy), Martha Green and Thomas Bradshaw.

She was one of ten children, the three elder of whom, J.

Brook Knight, Charles, and Frances, will be mentioned in some correspondence hereafter. The next daughter to Louisa, Mary Ann Knight, was a miniature painter, to whom is devoted a chapter in this work.

Mrs. Plimer had five children, four daughters and one son, the latter of whom died when quite a child. A curious and not very pleasant picture of his deathbed appears in this book. It has no artistic importance, but it has been preserved by the family as an interesting record of the illness and death of the lad, and for these reasons has not been omitted from the book.

Of the four daughters one only, the eldest, Louisa, married. Her husband was John Scott, M.D., of Edinburgh, and there were two children from the marriage, which took place on May 8th, 1830. The elder of these, William Henry Scott, died unmarried in 1855, aged twenty-three, and the younger, Frances Margaret, who married in 1862 the Rev. John Rose Dakers of Hawick (who died in 1899, aged seventy-two), still survives. She has four sons and two daughters: Hugh John, married, with one son, Colin Hugh; Cuthbert Carrique, Francis Scott, Bernard William, Mary Louisa, and Margaret Charlotte; so that, although the name of Plimer has disappeared, there are many of his descendants still living.

The other three daughters of Andrew and Joanna Plimer were Joanna (born 1803, died 1846), Charlotte (born 1804, died 1845), and Selina (born 1809, died 1841). Mrs. Plimer survived all her family save the eldest daughter, at whose house she died.

Her death occurred at Hawick Manse in 1861, October 18th, at the age of eighty-eight, and she was buried in St. Cuthbert's churchyard at Hawick. She had passed all the remaining years of her life after the death of her husband with Mr. and Mrs. Scott at Hawick.

Mrs. Scott died January 30th, 1864, at Edinburgh, her husband having predeceased her.

It does not appear that Mr. and Mrs. Plimer were able to go away for a honeymoon after their marriage. They appear

to have come up almost at once to town, where perhaps some important work awaited the artist; but in the following August they went off with two friends and one of the sisters of the bride for a short holiday, and part of the record relating to this trip is still in existence.

It is only a fragment of a diary written by Mrs. Plimer, and is given here with all its eccentricities of phraseology and spelling and want of punctuation, as it is almost the only paper in the writing of either Plimer or his wife which has survived the general wreck.

It reads as follows:

"In the year 1801 on the 24th of August began this journey. Mr. & Mrs. Plimer Mr. & Mrs. Marshall & Rachel Selina Knight who arrived at Shepperton 19 miles in a sociable & pair with only one man servant on horse back by nine they had some hot rolls & green tea, walked about till dinner was served at two o'clock eat lamb, apple pye, beans &c. at 3 set forward on the intended tour, had a fine view of St. Anns Hill, went through a beautiful road over hung with trees, passed several elegant villas & reached Egham a pretty clean town as far as we saw of it, ascended a steep hill to Englefield Green rendered interesting as being once the residence of our English Sappho, (the late Mary Robinson) had a peep of Cowper's Hill, an elegant house, descended & found Beaumont Lodge the sweetest prettiest place I ever saw & most enviable in possession, saw Windsor Castle among the trees, it looks elegantly grand, stopt at the Castle Inn (that being the best) by $\frac{1}{2}$ past five had tea. directly, chose our chambers, tolerable decent for an Inn & then sallyd forth to see the Castle went first to the Chapel & as we approached heard such harmony as I never can forget, the organ on our entrance, ceased & a voice (such as Angels have if one may judge of heavenly sounds) then began alone—of course I wished to see the person who could do such wonders so pushed forward & saw a face divine indeed, I certainly think him, the handsomest man I ever saw, even the pictures of the Arcadian

Shepherde could not compare with this sublime beauty, singing & all combined, stole my heart in spite of me & when I heard no more, thought it time to go & found myself likely to be lost in the crowd, at last got out safe & saw them all waiting patiently my appearance.

"The painting on glass at the altar defies description to see it must give you an idea of heaven & saints, the architecture of the Chapel is in the Gothic style, wonderfully fine, & far beyond what I ever imagined could be built some part was repairing in the same manner, the Cloysters are worthy an ancient convent for strength tho' too white at present. We then went into the Castle thro' a large iron gate up a queer sort of staircase, but a new one is building I fancy, for we saw a large cupola for the top of one, which by the by will be too high for the painting to be seen, the inhabited or rather furnished rooms are very magnificent, but very useless, saw Eton College from the windows & that was all we saw of it, there are a great number of pictures some good & others not, some rooms are hung round with armoury, of all descriptions some they say was the Black Prince's but it appears too small for even a boy, the arms arranged extremely well & is shewn to advantage, the state beds are too fine to sleep in & too rich to be useful in any other way than to look at.

"We then went up the round tower, the oddest place, so like a Castle only there is a garden in the trenches, ascended 144 steps to the top from hence you may see 12 Counties, it has just the appearance of the Panorama, felt so delighted with the Buildings altogether, that I would have given the world to have understood Fortifications, that I might have known what every angle meant, I even wished to be besieged in it, as the only way of seeing the use of round towers, but I got laughed at & went down an odd square staircase on to the terrace, saw a number of smart Demireps & the Moon rising, left the Castle to my great regret & went down the town to the bridge, on our return, saw a mob collected at the Town Hall it was caused by

two soldiers having fought, one killed the other, & was taken before the Justice, was so shocked it curd (*sic*) me of besieging & fortifications, at 9 o'clock had supper, some eells & Ham we all went to bed or retired at 10 having been up at 5 in the morning in this manner I may chance to write the occurrences of the day that dont escape my memory. Good night & rest attend the wretched.

"Monday morning, 5 o'clock, on looking out of my window I saw one of the finest prospects that Nature ever formed & the rising sun added more beauty to the scene, the wind below blew cold, quite a treat after such hot weather, cannot forget the melody I heard yesterday & dreamt of nothing else all night, the carriage waits.

"Benson August 25th Left Windsor at 6 saw Gloucester Lodge amidst the trees, gradually ascending a beautiful hill, when we came to the top was enchanted with the view all round, hill rising on hill, & harly bottom in the vale, part of which we reached after winding a considerable way, amongst the woods & hills to describe this delightful place would be vain, no one could do justice to the beauties still less me, we again ascended so steep an hill, we all got out to walk up to my very great joy. Mr. M. & myself gathered nuts all the way from the hedges where they hung in plenty passed a poor blind boy playing on a sixpenny fiddle being led by a lovely little girl about 4 years old gave them 2/6, such delightful prospects on every side no body but Mrs. Radcliffe could describe them.

"We then came to Henley, the hill going down to the bridge at the entrance of the town is wonderful, so steep we had the wheel of the carriage locked, eat our nuts & admired the scenery around us, I think I should like to live at Henley & never wish to leave it, we stopt at the Red Lyon at the foot of the bridge & had the Thames close under our windows, ordered breakfast, dusted ourselves & I sat down to netting it being too hot to walk, eat eggs & hot bread with good tea. Messrs. P. & M. went out to fish & after standing one hour & half in the sun

caught a Minner, we worked & netted till 12 when we set off again I have laughed so much my mouth is two foot wider, but it is impossible to do otherwise while Mr. M. is present, we continued merry & the country beautiful, till we come to Nettlebed on an extreme high hill had a view nearly of all the Kingdom, on the top is a windmill, said to be highest ground on this side the Trent, the rest of the way is bleak but very long steep hills with ——"

Here the diary abruptly ends, the remaining sheets of it having been lost. The tour is supposed to have extended into Devonshire and Cornwall, and then Plimer and his wife with their friends returned to London, and settled down in Golden Square.

We have no account whatever of the remaining few years which Plimer passed in London. He exhibited one portrait only at the Royal Academy in 1801 and two in 1804, but the names of neither of the sitters are given in the catalogue, and they cannot therefore be identified.

In 1803 Plimer executed the first of the Rushout commissions, sending a portrait of Lady C. Rushout to the Royal Academy.

This was Lady Caroline Stewart, daughter of the seventh Earl of Galloway, who married the Hon. and Rev. George Rushout, second son of the first Lord Northwick, and father of the third Baron, at whose death in 1887 the title became extinct. It was probably the painting of this portrait that introduced Plimer to the Rushout family, for whom he did his very finest work.

Lady Caroline had only been married that year, and her beauty had created a sensation, especially as she had married into a family who were already noted to a very marked degree for the possession of the gift of loveliness. Her three sisters-in-law were known in their time as The Three Graces, and they were hardly more beautiful than their mother, Rebecca, Lady Northwick, the daughter of Mr. Humphrey Bowles of Wanstead, Essex. The countess was marvellously youthful in appearance, and when she and her three daughters were together the young

IN THE POSSESSION OF MR. E. M. HODGKINS



LADY CAROLINE
RUSHOUT



THE DUKE OF DEVONSHIRE
1786



THE DUCHESS OF DEVONSHIRE
1786



A LADY
NAME UNKNOWN

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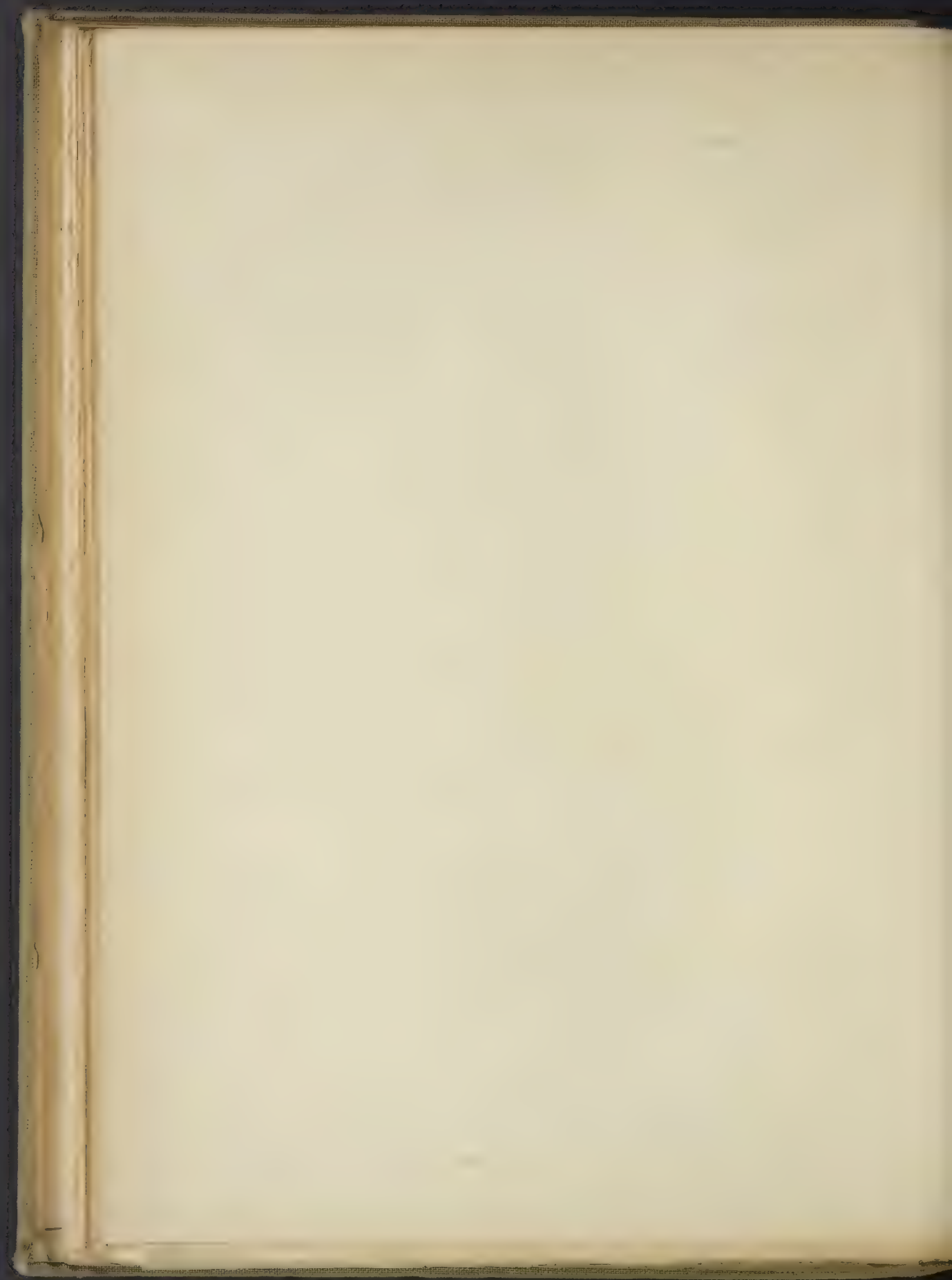
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bucks of the day used to declare that they could not tell mother and daughters apart. The introduction into this family of a fourth beauty in the person of Lady Caroline but increased the excitement which the appearance of the Rushout Beauties used to create, and the fair ladies were always surrounded by admirers and even mobbed in their progress through the fashionable streets of town.

A few years before there had been a somewhat similar family who had created a like sensation. Lady Elizabeth Townshend, the second wife of General William Loftus, M.P., heir to the title of Viscount Loftus of Ely, was a noted beauty. General Loftus had two daughters by his first wife when he married in 1790 for the second time, and the charm of the three ladies caused somewhat the same sensation as that which the Rushout ladies caused in 1803. Lady Elizabeth Loftus was called the Fair Stepmother in the correspondence of the day, and was painted by Cosway with her two stepdaughters, one on either side of her, under that title. This picture has been reproduced in stipple engraving.

The original drawing for this delightful group belongs to Lord Currie. It is on paper, and it does not appear that Cosway ever painted it on ivory. Only the heads are done in colour, all the rest being very sketchily suggested in pencil. It is one of the finest works of its kind which Cosway ever did, and there is little doubt that it gave the idea to Plimer for his more celebrated and better known group of *The Three Graces*, with which it compares very favourably.

Cosway exaggerated the size of the Fair Stepmother's head, and placed it on a somewhat higher level than the heads of the two girls who were on either side of her. Plimer made his three heads of about the same size, and placed them all practically on a level. All three necks in the Cosway drawing are ill drawn, but Plimer's are far better. Cosway's hands are a trifle too large; Plimer's are far too small, and the fingers are out of due proportion. On the whole, lovely as is the Cosway drawing, it

will generally be conceded that the miniature by Plimer excels it in grace, and although less skilfully composed, and lacking the charm which the Cosway owes largely to its sketchy suggestive character, it is not only by far the finest group which that artist ever did, but may be considered as the best ever painted in miniature in the eighteenth century. It far exceeds in merit either of the other groups which Plimer afterwards executed. The separate portraits of the ladies and their mother were all engraved by Burke. Some of the impressions were printed in colour, and the group was lithographed by M. Gauci. It is probable that the separate portraits of the young ladies were done a little later than the group. Both engravings and lithograph are now very scarce.

The miniatures were in the possession of Sir Charles Rushout, Bart., of Sezincote House, Moreton-in-the-Marsh, the great-grandson of one of the three ladies, until 1900, when they were sold at Christie's, together with the portrait by Plimer of the mother of the three girls, Rebecca, Countess of Northwick. The four miniatures were bought by Messrs. Agnew for £3,045, and by them afterwards disposed of to Mr. Pierpont Morgan, in whose superb collection they now are.

Two out of the three girls married, the eldest, Anne, remaining single, and dying in 1849. She was engaged to be married, but her *fiancé* died a very few days before the date fixed for the marriage, and she therefore remained single all her life. Harriet, the second daughter, married, in 1808, Sir Charles Cockerell, and had a son Charles, who on his father's death took the name of Rushout from his mother, in lieu of that of Cockerell, and the family have ever since been known by that name. The third daughter, Elizabeth, considered by the dandies of the day as the most lovely of the three, married twice, first a Mr. Sydney Bowles, a kinsman of her mother's, and secondly Mr. John Wallis Grieve, who also predeceased her. She died in 1862.

There seems to have been quite a competition to paint the portraits of these fair ladies. Lady Cockerell and one of her

COLLECTION OF J. PIERPONT MORGAN, ESQ.



REBECCA, FIRST LADY NORTHWICK
DAUGHTER OF HUMPHREY BOWLES, ESQ.
OF WANSTEAD GROVE, ESSEX
(53)



THE HONOURABLE HARRIET RUSHOUT
AFTERWARDS LADY COCKERELL, SECOND
DAUGHTER OF JOHN, FIRST
LORD NORTHWICK
(55)



THE HONOURABLE ELIZABETH RUSHOUT
AFTERWARDS HON. MRS. GRIEVE, THIRD DAUGHTER OF
JOHN, FIRST LORD NORTHWICK
(56)



THE HONOURABLE ANNE RUSHOUT
ELDEST DAUGHTER OF JOHN, FIRST
LORD NORTHWICK
(54)

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THE HONORABLE ELIZABETH RUSHOUT
FIRST DAUGHTER OF JOHN FIRST LORD NORTHWICK
MARRIED IN 1808 TO SIR CHARLES COCKERELL
HAD A SON CHARLES WHO ON HIS FATHER'S DEATH TOOK THE NAME OF
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(22)

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THE HONORABLE ANNE RUSHOUT
ELDEST DAUGHTER OF JOHN FIRST
LORD NORTHWICK

24

THE HONORABLE ELIZABETH RUSHOUT
THIRD DAUGHTER OF JOHN FIRST LORD NORTHWICK
MARRIED IN 1862 TO MR. JOHN WALLIS GRIEVE

(20)



sisters were painted by Cosway ; they were also painted in enamel by Henry Bone, R.A., in 1810 ; one of the sisters was painted by Shelley, another by Wilkinson, and two of them, and also the children of one of them, were painted by Smart, while one of the sisters certainly was painted many years afterwards by W. J. Newton.

The miniatures by Smart are, it is believed, still in the hands of the family and have not yet come into the market, but all the other portraits of this beautiful family have passed away from their original owners.

None of the Rushout miniatures by Plimer appeared at the Royal Academy except the portrait of Lady Caroline.

Three miniatures were sent up in 1805, one representing Master Cunningham ; another, said to be a Miss Wilhelmina Leventhorp (see page 28), whose sister was painted as *A Lady, name unknown*, the following year, and whose portrait can now be found in the collection of Mr. Pierpont Morgan bearing the initials W. C. L. on its reverse, and a portrait of a Mrs. Mortimer.

In 1806 Plimer sent the portrait of the other Miss Leventhorp to the Academy, and also a portrait of the Hon. Colonel Acheson. The former cannot be traced, the latter was a short time ago in the possession of Messrs. Duveen.

In 1807 he sent in the portraits of four children, which cannot be traced, and in 1810 two pictures were exhibited, one representing *Indolence, a Portrait of a Gentleman*, and the other a *North Devon Country Farmer*. The former cannot be found ; the latter I believe to be the one which has remained in the possession of the Plimer family, and has been called by them *An Irishman*. It appears opposite to this page.

After this date Plimer's name disappears from the catalogue of the Royal Academy for some time, and only twice again is it to be found, when he exhibited again in 1818 and in 1819.

His wife's sister had by this time become well known as a miniature painter, having commenced the work in 1802 in order to help her parents, who had suffered some reverses, and who

were getting very little from their land in Northamptonshire. It is from one or two of her letters, which have been preserved, that we hear where the Plimers were. In 1815 she wrote to her brother Charles, who had gone out to the United States and had settled down as an artist in Philadelphia. He was writing to her at Wicken, near Stony Stratford, complaining of bad times and poor employment, and longing to be back "in Old England." In her reply to him she says that the Plimers were about to go on to the West of England, as he had more promises of work offered him there than he could get in London, where there were "so many artists all worrying for work, and all ready to kill one another in order to get it." She also complains that Plimer was not so ready as she could have wished to take what was offered him, "having been a little spoiled by the praise which he got from the very great, for some lovely works," probably referring to the Rushout commissions.

In 1815 Miss Knight was able to take a studio in Old Bond Street, and from there she wrote to her brother Charles on February 3, 1815, as follows: "Louisa (*that is, Mrs. Plimer*) and her family live at Exeter. She has four very beautiful girls, now almost grown up, very clever without being taught much, for their education has been none 'but what Selina (*another sister of Mrs. Plimer, who lived with them*) has given them. Plimer paints a little at Exeter, and will I hope leave his girls enough to live as they have done, but they may as well be where you are (*Philadelphia*) for anything we can see of them. It is such a distance. Louisa visited me last summer; she looked old and has lost much of her former beauty, but that is of course at her age."

We happen to know the name of his housekeeper while he was in Exeter. She was one Mary Pidding, and into her possession in some way or other came a miniature (5 in. by 4 in.) of the three Rushout girls, which was sold at Christie's in July, 1896. It had been purchased from this person a great many years ago by the owner, who sent it to Christie's for sale.

We also know, thanks to the kindness of Mr. W. J. J. Norton,

that Plimer lived a few doors above St. Sidwell's Church, as Mr. Norton when a lad resided next door to Plimer. Our correspondent, however, was but seven years old when Plimer died, so that beyond having often heard his grandparents speak of him as a very clever artist, he has little information to give. He still possesses two oil paintings of rustic scenery, which were given to his grandfather by Mary Pidding, and a miniature on ivory representing a shepherdess with a lamb.

Of the life in Exeter we know hardly anything. All that can be ascertained is to the effect that the Plimers lived very quietly, kept very much to themselves, and knew few people. He was considered a proud and reserved man whilst in Exeter, as he would not allow his girls to associate with the neighbours. They were pronounced to be lovely and well-mannered girls, light of foot, tall, upright, and of easy carriage, and could have held their own in any society had their father allowed them to go about. Their names occur twice in lists of those attending balls in Exeter, and they were pronounced to be elegant dancers, but they were quite children, the eldest being only fourteen, despite their aunt's remark that they were "almost grown up," and it is probable that the two entries of the names of the elder girls which appear in the Assembly room lists at Exeter refer to children's dances rather than to what would now be called balls. The delightful group of three of the children which has always remained in the possession of the family was painted before they left town, probably about 1808, when the boy was about three years old. He is supposed to have died when about eight years old, and before the family left London, but the date and circumstances of his decease cannot now be ascertained.

Selina, the youngest child, was born in Devonshire, at Bickington, in the parish of Freemington, in 1809, and was baptized almost at once, as she was an exceedingly delicate child.

The names of the sponsors for each child have been carefully

preserved in the family bible. Louisa was baptized at Cheltenham, and her godparents were the father and mother of the two Misses Leventhorp, whose portraits Plimer afterwards painted and exhibited at the Royal Academy, Frances and Thomas Leventhorp, together with one Elizabeth French. For Joanna, her aunt, Rachel Selina Knight, who lived generally with them, stood, with the father and mother of the baby. For Charlotte, Mrs. Marshall, already mentioned, and a Mr. Thompson Scott, whose cousin Louisa afterwards married, were sponsors, and she received her name after her godmother, Mrs. Marshall. For the son Andrew, who was also named Marshall after his godfather, who was Plimer's good friend Mr. Marshall, there stood the celebrated Dr. James, whose portrait both Engleheart and Plimer painted, and who afterwards became headmaster of Rugby, with Mary Ann Knight the artist, his aunt, and for Selina, as the ceremony had to be done in such a hurry, only the parents stood as sponsors.

In 1818 we hear of the family back again in town and living in Upper York Street, Montague Square, and then for a couple of years, as already mentioned, his name appears again on the lists of the Royal Academy.

In 1818 he sent in portraits of Lieut.-Colonel Grey, Mr. H. Bunn, and *A Child*, the latter being, it is believed, one of his own children, and very probably the portrait of Joanna, which appears here.

In 1819 he sent in a portrait of Mrs. Colonel Hughes (whose portrait, and those of her husband and a group of her children, were painted also by Mary Ann Knight), which cannot be traced, and in the same year there is an entry of his name in the books of the British Institution as exhibiting three works in that gallery. It is very curious if these three pictures were the work of our artist, as on no other occasion is he known to have painted large historical or landscape works such as these were, his pictures in oil having been confined to portraits. The pictures in question are described in the catalogue as:

A Winter Scene, 2 ft. 9 in. by 5 ft. 1 in.

Telemachus landing, 4 ft. by 4 ft. 9 in.

The Finding of Moses, 3 ft. 11 in. by 4 ft. 9 in.,

but whether in oil or in pastel is not stated.

There are no works of Plimer known which in the least resemble these three, and there are but three of his large portraits in oil which now remain, but as the entry is of an Andrew Plimer, and there was hardly likely to have been a second artist in London bearing that name, we must suppose that they were his work. Perhaps they were commissions, or else very possibly experiments to try to catch the public attention in another field of work, supposing that commissions were coming in but slowly for miniatures and portraits.

In about 1820 Plimer seems to have started off to travel about, leaving his wife and children at home, probably in London. We hear of him in Reading, in Brighton, in Devonshire, Cornwall and Dorsetshire, in Wales and in Scotland, but there are no papers remaining to give any details of these travels. He kept a diary of them, but it was probably burned in the fire which occurred later on in his house at Brighton.

In Scotland he seems to have been very successful in obtaining commissions, and we are told that he stayed about in many houses painting several miniatures in the same family, and that in this way he was able to save money, and put it aside, as his expenses were comparatively small.

In a letter which his brother-in-law, Mr. Brook Knight, wrote to his brother Matthias from Plymouth, July, 1834, we read:

"I am surprised to find that Plimer is not gone. I thought he only waited for fine weather. Remember us to him, and wish him a safe journey to Scotland. I think he would live as cheaply hereabouts."

In the following year Plimer settled down with his family at Brighton, and in another letter from the same brother-in-law to Matthias we find the following entry, dated September, 1835:

"I am glad to hear Plymer (*sic*) got so many pictures to

paint. I suppose he more than cleared his expenses. I wish I may find it answer as he did in Scotland, but from what I hear it will not turn out so cheap as this place. I hear Mary has been to Brighton to set them to rights, and I hope that they will find it answer."

At first he took a house in the Old Steine, but soon after that moved into Western Cottages, and there he lived till the date of his death. At that time one of his friends mentions him in a letter as a "prosperous and very high-spirited man, thinking of buying an estate in Northamptonshire, near to his wife's old home, and settling down there." He was not, however, to carry out this cherished wish, for two years after he had come to Brighton he was dead.

He died on January 29th, 1837, aged seventy-four, and his death is recorded in the "Gentleman's Magazine" of the time, No. 334, Part I., as "for many years an eminent miniature painter of Exeter."

At the time he was living in Western Cottages, houses which formerly stood on the south side of Western Road, just beyond Preston Street. These houses abutted on the garden of the late Sir David Scott of Sillwood Lodge, subsequently occupied by the late Mrs. Mostyn, the last surviving daughter of Mr. Thrale, the friend of Dr. Johnson.

The Cottages which made room a few years since for the western side of Sillwood Road, were in Plimer's time favourite residences, mostly occupied by well-to-do people, as they were fairly high-rented houses in a fashionable district.

Plimer was buried at Old Hove, and the entry of his burial is as follows: "Andrew Plimer, Western Cottages, Brighton, buried February 4th, 1837, aged 74 years. Walter Kelly, Vicar."

For the discovery of this entry, which has not before been published, and for the information as to the houses and tomb, I am indebted to my good friend, Mr. J. G. Bishop, the well-known historian of Brighton, who found the record quite recently, after

making diligent search in the kindest possible manner at the parish church and other churches in the town of Brighton which were at all likely to possess such a record, and after investigation of many churchyards in and near Brighton.

His funeral was evidently a very plain one, as Mrs. Brook Knight, writing in 1837, after the death of her husband, which had taken place at Plymouth, says, "The funeral is to be like poor Plimer's, plain and simple."

It took place in the old churchyard at Hove, and the tombstone is a flat one just behind the church and quite close to that of Copley Fielding. Unfortunately neither that nor the tombs of Copley Fielding and his family have been much cared for, and it is not easy to read the inscriptions on any of them. In the case of Plimer there are two words which are quite undecipherable, although the stone has recently been cleaned in order to find out what was cut upon it.

The inscription, so far as it can be read, is as follows :

HERE LIETH THE REMAINS OF
ANDREW PLIMER ESQUIRE
LATE OF BRIGHTON
FORMERLY OF EXETER . . .¹
LONDON
HE DIED 29TH JANUARY 1837
AGED 74 YEARS.

Plimer left behind him a substantial fortune of five thousand pounds, which was in the $3\frac{1}{2}$ per cent. reduced annuities, besides some other estate.

His will is given complete in the Appendix to this book, but it may be convenient here to mention that he left the income of his fortune to his widow for her life, to be divided after her decease between his three daughters; that he left each of the three unmarried daughters in addition the sum of four hundred

¹ Three words cannot be read; probably the first is "and"; the others perhaps "Golden Square."

pounds, the eldest of the four having already received that sum as a portion on her marriage, and that he left as his executors his old friend George Marshall, who is mentioned in the fragment of the diary kept by Mrs. Plimer, and who was godfather to his infant son who had died. He had evidently intended leaving a small sum to each of these executors "as a small token of his esteem and regard," but he omitted to fill in the amount, and they did not receive anything under the will.

The will was signed on July 26th, 1835, two years before his decease, and in the presence of his sister-in-law, Miss Selina Knight, and his brother-in-law, J. W. Knight. It was proved in the Prerogative Court of Canterbury on the 20th of April, 1837, and sworn under £7,000. The two executors who were named in it acted as trustees, but on the 13th of November, 1845, as both of them had died, two new trustees, in the persons of Hildebrand Oates Knight and William Harding Whiffer, were appointed.

The probate valuation of the contents of the house (which were all left to the widow), amounted to £137 14s., and in addition to that there were musical instruments worth £50 and pictures worth £100; but the property out of which the portions for the three daughters were to come, and which consisted of shares in the West Middlesex and Grand Junction Water Companies, did not realize as much as was anticipated, while the costs of realizing the estate were heavier than had been expected, and therefore the three daughters only received £360 each instead of £400.

Three pictures were sold after Plimer's death, but it is not recorded what their subjects were or who they represented. They were sold respectively to Mr. Watson (£7), Mr. Mackenzie (£7), and Sir James Whately (£20).

The daughters seem to have succeeded to some other small estate from the decease of near relatives on the Knight side, and to have had each of them sufficient to maintain them very quietly in comfort.

Selina Plimer died intestate 5th of October, 1841, and her estate went by letters of administration to her mother. Charlotte Plimer died 10th of May, 1845, and bequeathed all her estate to trustees to pay the interest to her sister Joanna for her life, and after her decease to her other sister, Louisa Scott, for her life, and then to the children of the said Louisa Scott, to be shared equally by them. Joanna Plimer died 14th of February, 1846, and gave all her estate to her sister, Louisa Scott, for her life, and then to her children, "share and share alike."

The widow, Mrs. Plimer, outlived all these three daughters, and died 18th of October, 1861, leaving by her will all her estate to her said daughter, Louisa Scott.

Mrs. Scott bequeathed her estate to her only daughter, Mrs. Dakers, the present owner of the family portraits, miniatures, and papers.

CHAPTER IV

THE LIFE OF NATHANIEL PLIMER

THE details which I have been able to obtain about the life of Nathaniel Plimer are so exceedingly scanty that they give but the very barest outline and leave almost every fact of importance unrecorded. The most careful search has failed to find any of his relations now living who could supply any information as to the man. There were certain relations living in Scotland a short time since, who parted with several of his works which they had inherited, but they apparently have no information which they can give as to their ancestor.

The date of his birth, 1757, is known, and the place at which he was born. His early experiences are narrated in Chapter II., as they follow those of the younger brother Andrew. We are aware that Nathaniel entered the service of Henry Bone the enamellist as a servant, and soon left that position to take up his abode in the house of Richard Cosway with his brother Andrew, and that both of the young fellows were pupils of the great Cosway.

It is in 1787 that the name of Nathaniel Plimer first appears on the list of the Royal Academy, and he was then living either at 31, Great Marlborough Street, as one edition of the catalogue for that year states, or 31, Great Maddox Street, as another edition informs us. It is probable that Great Marlborough Street is the correct address, as several copies of the catalogue to which I have referred give that as the address, whilst one only gives Great Maddox Street. In 1794 he was, however, in Maddox Street, and, strangely enough, his number there was also 31, so that the problem as to where he was before

that time is not an easy one to solve. From 1794 down to 1800 his address is given as 31, Maddox Street.

In 1801 he was at 81, New Bond Street, in 1815 at 13, Paddington Street. After this we have no further trace of him, but he is said on Redgrave's authority to have died in 1822.

He only sent twenty-six works in all to the Academy, and of those one only is named, the portrait of one Isaac Perrins, which he sent in 1790. We do not know whom he married, but we do know that he had four children, Georgina, Mary, Louisa, and Adela, and that one of them, Adela, married the artist Andrew Geddes, and had offspring. A portrait of Adela belongs to Mr. Andrew Geddes Scott of Edinburgh, and other portraits of her to Mr. Pierpont Morgan.

Geddes was born in Edinburgh about 1789, and entered the schools of the Royal Academy in 1807, having as his fellow-students Haydon and Wilkie. He was a clever portrait painter, and, after doing some good work in Edinburgh, came back again to London, and became Associate of the Royal Academy in 1832. Several of his pictures are to be found in the National Gallery of Scotland, including one which he did of Andrew Plimer, as he appears to have been on friendly terms with both the brothers. There is also a good picture of his to be seen as an altarpiece in the church of St. James Garlickhithe in the City of London, and there are two of his works at South Kensington in the Museum.

He visited Italy, Germany, and France in 1828, spending some months abroad, and Holland in 1839, and whilst there is said to have lost his wife. He died in London in 1844.

His marriage with Adela, the younger daughter of Nathaniel Plimer, took place in 1827, and he is believed to have had one son and one daughter, who married a Mr. James.

Their portraits, by Nathaniel Plimer, belong to Mr. E. M. Hodgkins, and are illustrated by his permission in this book.

Mrs. Geddes lived for a good many years at 19, Brunswick Gardens, Campden Hill, London, and died there on 26 February, 1881, aged about ninety years. The residue of her estate was

left to her niece, Miss Sarah James, who died about 1890. Miss James lived at 6, Norfolk Square, Hyde Park, and some of the miniatures which belonged to her are now in the possession of Mr. E. M. Hodgkins of Old Bond Street.

Nathaniel Plimer is said to have been a man of the most violent and ungovernable temper, giving way at times to terrible outbursts of violence. Where he died and where he was buried are not known, and his children are stated to have gone to the Colonies, with the exception of the members of the Geddes family, who remained in Scotland.

They preserved many of his works, but all of these have lately come into the market, as well as a portrait of the artist, which was painted by Geddes, and which now belongs to Mr. FitzHenry. This portrait was acquired from Miss James through Messrs. Colnaghi, and was then said to represent Andrew Plimer, but there is more likelihood that it is a portrait of Nathaniel, and that the one in the National Gallery of Scotland, which came from the same collection and through the same dealers, is the one which the artist painted of Andrew. It is a far finer picture than the one which is in the FitzHenry collection, although this latter is a remarkable piece of portraiture, somewhat in the style of Raeburn.

A miniature of Nathaniel was exhibited at South Kensington in 1865 by a Mrs. Geddes, but it is not known to whom it now belongs.

Nathaniel Plimer signed his miniatures with small initials in the same manner as his brother, and almost always added the date of the year as well.

His portraits, which are but few in number, are described in a later chapter.

It is unfortunate that there is so little to tell respecting this notable artist, but his works are his monument, and many of them are really lovely, quite as fine as any artist of the eighteenth century was able to produce, and worthy of the very highest praise.



THE SIMPSON GROUP
LADY RAVENSWORTH, LADY PAUL, AND MISS SIMPSON
DAUGHTERS OF JOHN SIMPSON, ESQ.
OF BRADLEY HALL, DURHAM

OWNER UNKNOWN

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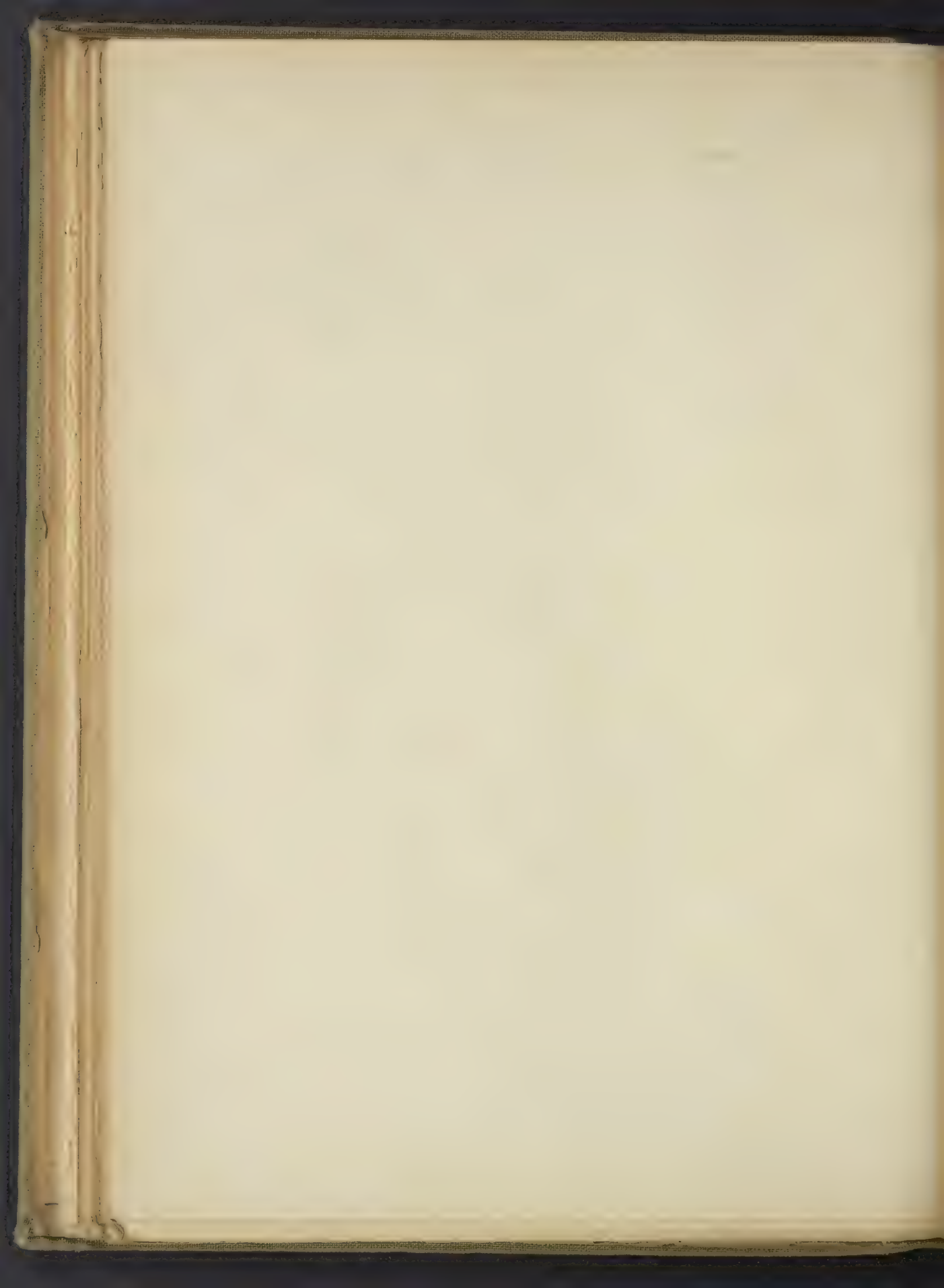
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THE SIMPSON GROUP
LTD. ROYAL LANCING CO. LTD. AND MISS SIMPSON
DAUGHTERS OF JOHN SIMPSON, 18th century

ON THE 15th FEBRUARY 1891

OWNER UNKNOWN





CHAPTER V

SOME OF THE PICTURES PAINTED BY ANDREW PLIMER

WE have already mentioned at some considerable length the various members of the Rushout family, who were painted so often by Plimer, and whose portraits constitute some of his noblest works.

Another family for whom he did good work was that of the Simpsons, one of his groups representing the three daughters of John Simpson of Bradley Hall, Durham, granddaughters on their mother's side of Thomas, eighth Earl of Strathmore. These three girls were painted separately and also in a group, but the separate miniatures do not seem still to exist. The group represents Maria Susannah, who married Sir Thomas Liddell in 1796, afterwards created Baron Ravensworth; Frances Eleanor, who married in 1799 Sir John Dean Paul, Bart., and the third sister, who remained single.

It is not one of the artist's best works, and is far inferior as a group to that of The Three Graces, but is finely painted, and the face of Lady Paul, who stands to the right, is full of expression and not without a certain striking beauty.

Another group deserving mention was sold at Christie's in 1897, and came from the collection of the late Mr. Matthew Corney of Liverpool. It is not a large miniature, as groups go, being an oval, 4 in. by 3¹ in., and depicts Lady Affleck and three of her daughters when children seated on a sofa.

Lady Affleck was Maria, second daughter of Sir Elijah Impey of Newick Park, and was married in 1800 to the Rev. Sir Robert Affleck, vicar of Silkstone. The three children, who are repre-

sented with her, are Mary Philippa, afterwards the wife of the Rev. T. F. Hall of Hatfield Broad Oak ; Charlotte, afterwards the wife of the Ven. George Glover, Archdeacon of Sudbury ; and Harriet Elizabeth, afterwards wife of J. T. Bridges, and, secondly, of the Rev. J. E. N. Molesworth, vicar of Rochdale. The lady is well painted, but the portraits of the three children, with their bright and piquant expressions, are even better.

I should be glad to know in whose collection this pleasing group now is, for I have not been able to trace it since the sale on June 29th, 1897.

Another young damsel whom the artist painted was the daughter of his old friend, Jeremiah Meyer, R.A., Mary Meyer, who was painted by Sir Joshua Reynolds as Hebe. She was a very saucy frolicsome young person, a regular tomboy, and fond of practical jokes. On one occasion she ran away from her home at Kew on being reproved for some fault, and arrived at Hammersmith at midnight, where she was accidentally found by George Engleheart, the miniature painter, as he was driving down from London, and was taken back by him to her mother. On another occasion she is said to have dressed up in male costume, mounted a horse, and gone off to Hounslow, where, as a highwayman, she stopped a solitary rider and demanded his purse. He proved, however, to be an artist who knew her parents well, and on this occasion too the young lady was taken possession of, and had to ride pillion before her victim all the way back to town, and to be again handed over to the care of her parents.

Engleheart painted her portrait in a white dress, with dead leaf yellow drapery against a dark brown background, which set off her brilliant colouring to great advantage, and she often sat to other artists, with all of whom, despite her eccentricities and liveliness, or perhaps in consequence of them, she was a prime favourite.

On the occasion of her sitting to Sir Joshua she is said to have taken advantage of his temporary absence from the room

COLLECTION OF THE LORD ALDENHAM



PORTRAIT BELIEVED TO REPRESENT MARY MEYER, DAUGHTER
OF JEREMIAH MEYER, R.A., IN THE DRESS OF
A WESTMINSTER SCHOLAR

Mary Philippa, afterwards the wife of the
field Broad Oak; Charlotte, afterwards
of, Archdeacon of Sudbury; and
COLLECTION OF THE LORD ALDENHAM

N. Molesworth, vicar of Rochdale. The lady
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Engleheart painted
leaf yellow drapery aga
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OF JEREMIAH MEYER KYLE IN THE DRESS OF
A WESTMINSTER SCHOLAR
favourite.

On the occasion of her going to Sir Joshua she is said to
have taken advantage of his temporary absence from the room



to rip up very cleverly the seams of a large pillow of feathers on which the President was in the habit of reclining. The consequence of this practical joke was that, when in an interval the President sat down suddenly in order to rest and to judge of the effect of the picture, he was covered with feathers, which clung to his velvet jacket in all directions and filled the old gentleman with confusion. Jeremiah Meyer, who is said to have been present at the time, was so angry at this joke that it was only owing to the appeals of Sir Joshua himself, who declared that the girl was a kitten, and *must* therefore be in mischief, that he was prevented from the infliction of immediate corporal punishment upon his daughter.

In the collection of Lord Aldenham is a portrait by Plimer, representing a girl in the attire of a Westminster scholar, and inscribed on the back, "Mrs. Mayers when a Westminster Scholar."

I think that there is no doubt that this inscription is intended to mean "Mistress Mayer or Mayers (as Sir Joshua spelt the name) in the costume of a Westminster scholar." The girl in the portrait looks exceedingly quiet and composed, and not at all the sprite full of mischief which she actually was, but we are told in contemporary letters that she "was a quiet serious-looking girl, full to the brim with mischief, and ever thinking how she might play a base trick upon someone to whom she had taken a strong dislike or regarded with special favour."

Plimer therefore did the young lady justice when he painted her with this very serious face, fine expressive eyes, and a strong sense of humour lurking about her lips.

The miniature was at one time in the Propert collection and was then called "Mr. Mayer," but the inscription on the back has quite clearly an "s" added to the word "Mr.," and the face is not that of a lad at all, while the long hair suggests it is a girl masquerading in the costume of cap and gown.

There is, so far as I am aware, but one single portrait of a member of the Royal Family which I can attribute to Andrew

Plimer, and that one belongs to H.R.H. the Duke of Cambridge. I had the pleasure of pointing it out as the work of this artist, and of pleading for its removal from the very commonplace setting by which its merits had been obscured. It has now taken its place with some fine works by Cosway, which had also been lost sight of, having been mounted in the same papier-maché frame.

The remarkable fact about this portrait of the Duke of Sussex is that—unless I am greatly mistaken—it was begun by Cosway and finished by Andrew Plimer. It bears distinct traces of the work of two separate hands upon it, although the greater part of the work is undoubtedly that of Plimer. The portrait may have been commenced by Cosway and never completed, owing to the death of the artist or the dissatisfaction of the sitter, and Plimer may then have taken the matter in hand and completed it. The reverse may possibly have been the case, and the portrait may have been commenced by Plimer and finished by someone else, but this is not so likely, as Plimer would hardly have been disposed to allow anyone else to complete so important a commission. The work which I attribute to Cosway shows itself slightly under the glazes, and also in the draperies. The completion of the face and all the bulk of the work is, I am satisfied, by Andrew Plimer, and the portrait, which represents the Duke as a comparatively young man, is a very fine and important one.

A wonderful series is that of the Forbes family, portraits of four girls and a boy, which are now in the possession of Mr. Pierpont Morgan. All are of remarkable beauty, and are painted in Andrew Plimer's finest manner. Of the four sisters, three married, and became respectively Mrs. Deedes, Mrs. Collier Dawkins, and Mrs. Granville Penn. The fourth sister, Harriet, does not appear to have married at all, and the brother, Gordon, is believed to have died while a child.

Jonas Hanway has already been mentioned as a patron of Hall, the artist who is believed to have given lessons in drawing to Plimer.

COLLECTION OF J. PIERPONT MORGAN, ESQ.



MISS HARRIET FORBES



MRS. DEEDES



MRS. COLLIER DAWKINS



MRS. GRANVILLE PENN

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A portrait of a Mr. Hanway exists which is certainly Plimer's work, but if it represents the well-known philanthropist and traveller, who founded the Marine Society and introduced the use of umbrellas, it must have been done when Plimer was very young, quite at the beginning of his career, for Hanway died in 1786, when Plimer was but twenty-six years of age. It is, however, possible that it was the work of our artist in his early days, and, if so, it is one of the earliest of his miniatures which can be described. At one time in the possession of Messrs. Duveen, it is now in the United States. It came from the Hanway family, by whom it had always been styled a portrait of Jonas. It certainly bears some resemblance to the engraved portraits which exist of that celebrated man.

There are four Duchesses in the list of Plimer's sitters. The first is Henrietta Scott, Duchess of Portland, eldest daughter and co-heiress of General John Scott of Balcomie, co. Fife, who married William Henry, the fourth Duke, and whose portrait Cosway also painted. It is a superb work, still belonging, as does the Cosway miniature of the same lady, to the present Duke. It was probably painted about 1798.

Another Duchess was Emilia Olivia, only daughter and heiress of St. George Usher, Lord St. George, who married William Robert, the second Duke of Leinster, in 1775, and whom Plimer painted some time, perhaps some fifteen or twenty years, after her marriage. This miniature is now in the possession of Mr. E. M. Hodgkins.

The Duchess of Bedford whom Plimer painted was one of the wives of John, the sixth Duke. The miniature is now in the possession of Herr Albert Jaffé of Hamburg, and the portrait is believed to represent the first wife, Georgiana Elizabeth, second daughter of George, fourth Viscount Torrington, and mother of Lord John Russell, afterwards first Earl Russell.

Georgiana, Duchess of Devonshire, he painted twice in 1786, and a signed and dated portrait is in the Pierpont Morgan collection. In the same year he painted a portrait of the

Duke, one of the very finest portraits he ever executed, rich in magnificent colour and grandly presented. This and the companion one of the Duchess, both dated 1786, were sold by a member of the Cavendish family at Foster's, and realized a very large sum. They are now in the possession of Mr. E. M. Hodgkins.

Two ladies of the Grosvenor family were painted by Plimer. One of them cannot be identified, as only the family crest appears on the back of the portrait, but the other is called the Hon. Miss E. Grosvenor, a name that must surely be an error, as the only Baron Grosvenor had sons only and no daughter, while the dates preclude any connection with the allied families of Ebury or Stalbridge.

Henry, Lord Porchester, was painted by Plimer. He was afterwards Earl of Carnarvon, having succeeded his father, who had been created the first earl. He married Kitty, the daughter and heiress of Colonel John Dyke Acland, and Plimer is believed to have painted her portrait also, but it is not known where it now is. The portrait of Lord Porchester belongs to Mr. Pierpont Morgan.

The Hon. Frances Courtenay, painted by Plimer, was the eldest daughter of William, the second Viscount Courtenay of Powderham Castle. She married in 1779 Sir John Honeywood, and, as the miniature was executed before her marriage, we may attribute it to about 1775. This delightful and very refined portrait was lately in the possession of Messrs. Duveen.

Another fine portrait, which also belonged to the same firm, represents Jane, daughter of Sir Robert Lawley, Bart., afterwards wife of Henry, sixth Baron Middleton, and a third which they possessed represents Miss Fay Templeton, the daughter of an old Scotch gentleman residing in the neighbourhood of Glasgow. This last portrait is much larger than Plimer was in the habit of painting. It is oblong, representing the lady in profile seated at a table upon which are some apples; her arms are crossed and rest upon her knees, and she is bending forward gazing at the

IN THE POSSESSION OF MESSRS. DUVEEN



MISS FAY TEMPLETON



THE HONOURABLE
FRANCES COURTENAY

JANE, DAUGHTER OF SIR ROBERT
LAWLEY, BART., AND AFTERWARDS
WIFE OF HENRY, SIXTH
BARON MIDDLETON

IN THE POSSESSION OF MESSRS. DAVEN
DANIEL PLIMER

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THE HONOURABLE
FRANCES COURTNEY

BARON MIDDLETON
WIFE OF HENRY SIXTH
LAWRENCE BARTON AND MIDDLETON
DAUGHTER OF SIR ROBERT



fruit. The picture is more rich in bright colour than was the artist's wont, and was probably done specially according to certain instructions, when Plimer was staying in Scotland towards the close of his life. There is some brilliant red in the strings of the bonnet which the girl wears, and some green in her apron; part of the bodice is of a deep yellow colour, and the locks of black hair fall over her shoulders and down her back, completing a scheme of unusual brilliance. It is a fine work, but very far removed from the dainty grace and simple elegance of his earlier style.

Other miniatures by Plimer which have come into the possession of the well-known dealers to whom I have just made reference are a couple of portraits of a Mr. and Mrs. Ambrose and the portrait of a Mr. Cherry, but of none of these persons am I able to give any information.

The Mr. Cherry is evidently one of the very early works of the master; those of the Ambroses are later and finer.

I can give no information as to a certain Mary Holte Bracebridge, whose portrait is in the Pierpont Morgan collection, a striking portrait of a determined-looking girl; nor am I able to state who a Miss Lockwood was whose portrait, signed and dated 1788, is now in the collection of Mr. V. A. Blacque.

This same owner, an eminent collector in New York, possesses also a fine portrait of a man, Colonel Fielden, who was killed at the battle of Waterloo, and a beautiful signed portrait, dated 1787, of Miss Frances Charlotte Bedingfeld, eldest daughter of Sir Richard Bedingfeld, and afterwards wife of William Henry Francis, eleventh Lord Petre. This young lady is represented in a sort of high hat made of fur and trimmed with ribbons. Her hair is powdered, and she wears a white tulle fichu over her dress.

There are some charming portraits in the possession of Miss Ker of Edinburgh, painted in 1784, when Plimer was working in London. They represent Mrs. Ker of Blackshiels at the age of twenty-three, and her sister-in-law, Isabella

Madeline Ker, afterwards Mrs. William Herries. There is also the portrait of Mr. Ker of Blackshiels, the husband of the first-named lady, a very small sized portrait, intended, it is clear, to be set in a bracelet or clasp. Mrs. Ker is represented wearing a large bonnet, with loosely-tied strings of ribbon and tulle. Her sister-in-law is in a white dress and without a hat. The portraits of the two ladies were exhibited by their owner at the exhibition in South Kensington Museum in 1865.

Mr. E. M. Hodgkins owns interesting portraits representing Lady Mary Palmer, the Hon. Mrs. Percival, and the Hon. Mrs. Cochrane, but I have not been able to identify any of these three ladies.

Lord Barnard has two pleasing portraits, which were exhibited by Mr. Vane at South Kensington in 1865. They represent Mr. Thomas Day and his son, another Thomas Day, a lad of the age of twelve. The Days were kinsfolk of the mother of the present Lord Barnard. One George Atwell of Earls Barton, Northamptonshire, left two daughters co-heiresses; the elder, Elizabeth, married Tobias Dalley, whose granddaughter Jane married the Rev. Richard Farrer in 1773, and their granddaughter Louisa was Lord Barnard's mother.

Mary, the other daughter of George Atwell, married Thomas Day, and his son, whom Plimer painted, sold the half of the Earls Barton estate, to which he had succeeded by his wife, to his wife's sister's son, so that the whole estate came into the possession of the Dalley family. It is this Mr. Day whose portrait is at Raby Castle, with his only son Thomas, the contemporary of the Jane Dalley who married Mr. Farrer just mentioned. The man is a stiff, clean-shaven individual in a wig and high white stock, with a pleasing but very firm and determined countenance. The little lad has the bright eyes of his father, and long dark hair which flows over his shoulders; he is represented bending forward and looking up. His portrait is the more attractive of the two, and is a charming picture of a bright-looking lad.

IN THE POSSESSION OF MR. E. M. HODGKINS



MISS PLIMER
A DAUGHTER OF NATHANIEL PLIMER



MRS. ANDREW PLIMER AND
HER SON, ANDREW



MISS GEORGINA PLIMER
DAUGHTER OF NATHANIEL PLIMER



MASTER PARKE
AFTERWARDS LORD WENSLEYDALE

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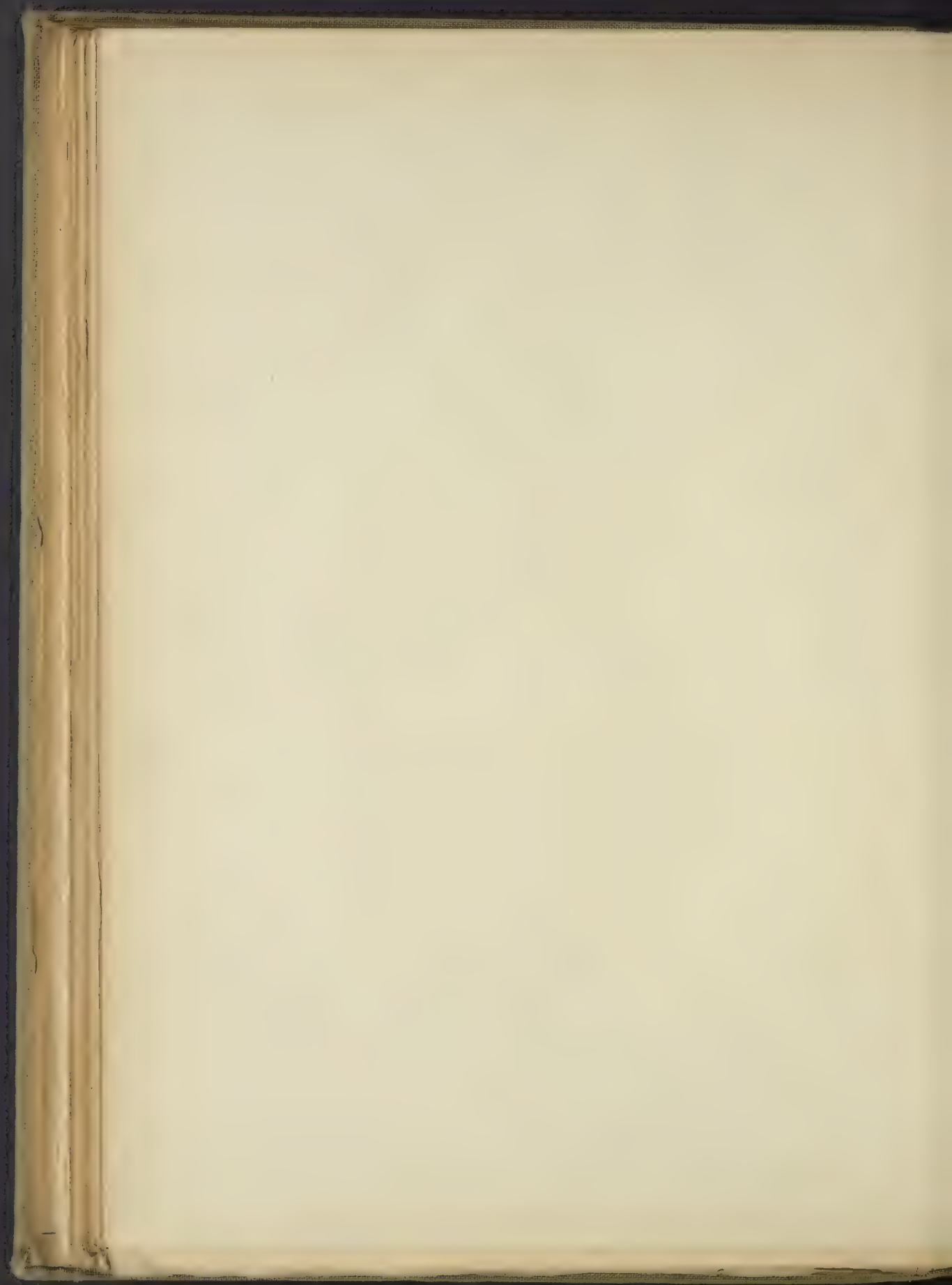
MISS GEORGINA BARTON
DAUGHTER OF LORD BARTON

MISS GEORGINA BARTON
DAUGHTER OF LORD BARTON

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f the the bright eyes of his r his shoulders; he is ig up. His portrait is a charming picture of a





Plimer was very successful with children, especially with his own, whom he painted over and over again. One of the most engaging portraits which can be imagined is that of Master Parke, which was sold by the Plimer family a short time ago at Christie's, and was acquired by Mr. E. M. Hodgkins. It represents a young boy wearing a soft white collar and dark coat. His hair, according to the fashion of the time, falls over his forehead in a fringe, and his bright happy eyes look out merrily from the ivory. There is a charm about this miniature which must appeal to everyone. Master Parke afterwards became the first and only Baron Wensleydale, and died in 1868, when the peerage became extinct. He was the son of Thomas Parke of Highfield, near Liverpool, and had four brothers and three sisters. He was born in 1782, and was perhaps some six or eight years old when Plimer painted him. He became one of the Barons of Her Majesty's Court of Exchequer, was knighted and raised to the peerage, but his three sons all died in infancy. His daughter, Mrs. Lowther, wife of the Hon. William Lowther, is his only remaining issue.

Several more of Plimer's portraits of both men and women merit some special attention.

An interesting miniature, which must have been one of the last which Plimer painted, is a portrait of Paganini, the great Italian violinist, executed in about 1831 or 1832, only five years before the artist died, and when he was nearly seventy years of age. It is very small in size, lacking in the daintiness and grace of most of Plimer's works, a defect for which his great age at the time may be allowed to supply some excuse, but in its representation of character there is nothing wanting. The hair, although painted in the accustomed wiry fashion, is left in masses much more than was the custom of the artist in his earlier days; but the face is wonderfully well modelled, full of expression, sad about the eyes, as was the appearance of the great virtuoso, and in all a striking likeness.

A much earlier portrait is that of John, the tenth Earl of

Westmorland, Lord Lieutenant of Ireland, who married Sarah Child of Osterley Park, and whose daughter Sarah succeeded to the immense fortune of her maternal grandfather, and married the Earl of Jersey. This was painted between 1790 and 1800, and is of the artist's best period.

Sir Charles Cockerell, whose son assumed the name of Rushout, was also painted by Plimer at the time of his marriage with Miss Rushout, and these two portraits, together with that of Paganini, and one of Miss Martha Bushby, for whose family Sir Joshua Reynolds painted some portraits, all belong to Herr Albert Jaffé of Hamburg, a well-known collector.

An interesting portrait, that of a Mr. Ellis (who was also painted by Engleheart), is at Holland House, belonging to the Earl of Ilchester, but Lady Ilchester is not able to inform me what was the connection between the two families. The portrait of Mrs. Ellis is in the same room, but is not by Plimer.

There are some remarkably fine miniatures by Plimer in the collection of Lord Hothfield. He has a splendid portrait of Mrs. Charles Arbuthnot—Harriet, second daughter of the Hon. Harry Fane, and granddaughter of John, Earl of Westmorland, who has already been mentioned. She married, as his second wife, the Hon. Charles Arbuthnot (1767-1850), and died in 1835. Both she and her husband were great friends of the Duke of Wellington.

There is also in this collection a very pleasing portrait of a Swiss lady, Jeanne Marie, daughter of Joseph Samuel Bergier du Moret of Lausanne, who became in 1790 the second wife of H. P. Weston, Esq., of West Horsley Place, Surrey, and died in 1804, her husband surviving her till 1824. This lovely portrait is reproduced in colour in this book.

Others of Lord Hothfield's treasures are portraits of Mrs. Bailey, the wife of Lieutenant Bailey, who was present at the storming of Seringapatam in 1799; Colonel Charles Williamson of Balgray, co. Dumfries (1757-1808), colonel of the 25th Regiment; and Mrs. Ambrose. He has also two fine examples of

COLLECTION OF THE LORD, HOTHFIELD



MRS. CHARLES
WIFE OF THE RT. HON.
Ob. 1835

ARBUTHNOT
C. ARBUTHNOT



MRS. BAILEY



MRS. H. P. WESTON
OF WEST HORSLEY
PLACE, SURREY



MRS. AMBROSE

COLLECTION OF THE LORD HOTHFIELD

... of Ireland, who married Sarah
... whose daughter Sarah succeeded
... grandfather, and married

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MRS. CHARLES

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the work of Nathaniel Plimer, which will presently be mentioned (see page 53).

Another fine miniature was in the possession of a Mrs. Baker of Walsall, and has lately been sold in London. It is believed to represent a Mr. W. C. Jerningham, who was an officer of high rank in the Austrian army, and he is represented in Austrian hussar uniform. He was the second son of Sir William Jerningham, Bart., whose elder brother became Lord Stafford, succeeding to the barony through his great-grandmother.

General Crutchley has a fine portrait of Sir William Burrell, Bart., LL.D., F.R.S., and M.P. for Haslemere, who married the daughter of Sir Charles Raymond, and under a special remainder succeeded to the baronetcy at the decease of his father-in-law.

This miniature has always been considered to be the work of Cosway, and was kept with a wonderful series of Cosway miniatures representing members of the Burrell family, but when examining these I was able to point out that the miniature in question, quite as fine in its way as those by Cosway, is signed by Andrew Plimer. It has also another interest, as it is framed in an ivory frame of a pattern which was constantly used by Cosway. It has a small dainty inner gold beading, and was made for Cosway by a man named Drane, of 25, Aldgate, whose trade card I have occasionally found at the back of miniatures framed in this charming style. It would appear that Andrew Plimer adopted the same pattern, as I know of three examples of his work which are still inclosed in similar frames of ivory and gold. Of these the finest is the one at Sunninghill Park just mentioned.

Mr. George Salting has in his collection two good portraits by Andrew Plimer, besides others by Nathaniel, to which reference will be made later on. The two by Andrew represent Sir Christopher Pegge and Sir Brooke Boothby.

The latter gentleman, a minor poet, well known for his taste in literature, and for his own folio volume dedicated to the memory of Penelope, was a friend of Miss Seward, Dr. Darwin,

and Richard Edgeworth, but will best be remembered as the father of the engaging child Penelope Boothby, whom Sir Joshua painted in a mob-cap and who died as a child. The original picture now belongs to Mrs. Thwaites of Addison Lodge, and is one of the most charming which Sir Joshua, unrivalled painter of children, ever composed.

In the possession of Mr. Henry Drake there are delightful portraits of Colonel and Mrs. Fuller, and this gentleman has also a charming portrait of a lad named William Beckford. He has a rather self-satisfied and ill-tempered face, but it is well painted and very expressive. In the portrait of Mrs. Fuller can be seen that rich dark brown hair which Plimer so loved, and which he has rendered with such masterly effect in the series of portraits of the Forbes family, and in those which represent Mr. and Mrs. Rolls.

Colonel Fuller is said to have been killed at the battle of Waterloo, and it would be of interest to know who his wife was, as there is certainly more than a passing resemblance between her and the unknown girl whose portrait, also painted by Plimer, now belongs to Lord Hothfield.

Mr. Michael Tomkinson, in his collection at Franche Hall, has a portrait of the Miss Elizabeth Gunning who first married the Duke of Hamilton, and, after his death in 1758, Colonel Campbell, who was created Baron Sundridge during the life of his father, and who afterwards became fifth Duke of Argyll. His wife, whom Plimer painted on more than one occasion, was one of the greatest beauties of the Court of George III., and was created Baroness Hamilton of Hambleton in 1766 in her own right. She was the mother of the sixth and the seventh Dukes, and the grandmother of the late Duke. She died in 1790.

The miniature represents a lady in a white dress with a high collar, and her hair bound with a white muslin band. Her eyes are vivacious, dark and rich, and the countenance is finely chiselled and arch in expression. The ivory is rather smaller and longer in the oval than is usual with Plimer, painted very

COLLECTION OF HENRY DRAKE, ESQ.



A GENTLEMAN
NAME UNKNOWN



MRS. FULLER



COLONEL FULLER
KILLED AT
WATERLOO



WILLIAM BECKFORD

will best be remembered as the
 lope Boothby, whom Sir Joshua
 as a child. The original
 of Addison Lodge, and is
 hua, unrivalled painter

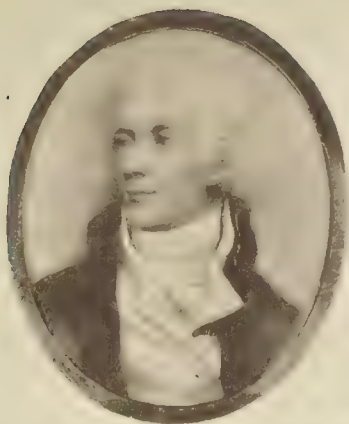
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The miniature represents a lady in a s with a high
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possibly for some special place or to match in shape another portrait. It is executed in a light and sketchy style, and presumably was done during the best period of the artist's work, say between 1785 and 1810.

Another beautiful miniature belongs to Mrs. Stuart, and represents a Mr. James Justice Deacon of Bath. It came into the possession of its present owner by the bequest of Mr. Deacon's only surviving child, Miss Deacon, late of Ilfracombe, and in the same bequest there was the companion miniature of Mrs. Deacon, also by Andrew Plimer. This portrait was, however, stolen from Miss Deacon's house some years ago by a servant. Mr. Deacon died about thirty years ago, and was buried at Rusthall, Tunbridge Wells.

Perhaps, however, the finest portrait of a man which Plimer ever painted is the one of Mr. John Willes of Hungerford Park, which now belongs to Mr. A. A. de Pass. It is illustrated in this volume.

Mr. Gulbenkian has in his collection a very good miniature of Mrs. Garthshore, the wife of Dr. Garthshore, a celebrated physician at Bath. She has brown hair falling in long ringlets on her shoulders, and is represented wearing a white lace head-dress and white robe. The oval miniature is still in its original wooden frame, and was purchased at Christie's in January, 1901. It is a very characteristic work of Andrew Plimer at his best period.

There is a very fine portrait belonging to Lady Sarah Spencer, representing Mr. William S. Poyntz, whose three daughters, the Countess Spencer, Lady Clinton, and the Marchioness of Exeter, were co-heiresses. Their father was member for Sussex and lived at Cowdray Park, and their mother was the heiress of Samuel, the eighth Viscount Montagu. This Mr. Poyntz was therefore the father of the Countess Spencer, mother both of the present Earl Spencer and of Lady Sarah.

Many striking miniatures to be found in various collections are, unfortunately, without names, and in some cases we are

unable even to guess whom they represent. How interesting it would be to know who the lady is whose portrait belongs to the Misses Swinburne! It is painted on a curious grayish brown background, is altogether of very unusual colouring, and the lady is by no means a beauty, but the workmanship is wonderful, and the character seized with the utmost skill. There seems to be no information how it came into the family, whether it represents a Swinburne, a Burrell, or an Ashburnham, and yet perhaps it may be some day recognized, as others have already been, from some engraving or oil painting. Who was the Mrs. Hannay whose portrait appears in the Morgan collection, a tall fine-looking woman resembling the Rushout sisters? or who is that distinguished unknown lady in a red sash, with dark hair and a Jewish countenance, whose portrait adorns the same collection? There are no fewer than seven other ladies unnamed in that collection: one has the initials "E. R." on the reverse; another has a portrait of a gentleman on the back, but these are all the clues which we have to help us, and they give little or no information.

Amongst portraits painted by Andrew Plimer which I have not been able to trace at all are those of Lady Louisa Stormont, third daughter of Charles, ninth Lord Cathcart, and wife of David, seventh Viscount Stormont, afterwards Earl of Mansfield, which was sold at Christie's in 1897, and is signed and dated 1786; Lord Hill, Lady Theresa Strangways, and a Child in a white lace dress and cap, which were all in one frame and sold at the same sale, to a Mr. Hill it is believed; Mrs. Cheveley (*née* Wedd), mother of the late Mr. Cheveley of Putney, sold at the same sale-rooms in June, 1902, and a beautiful full-faced portrait of a young lady with powdered hair, white headdress, and white bodice unfastened at the neck, which was sold for a high price to a Mr. Waters at Sotheby's sale-rooms in April, 1901.

COLLECTION OF J. PIERPONT MORGAN, ESQ.



MRS. HANNAY

(57)



A LADY

NAME UNKNOWN

(74)

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CHAPTER VI

PORTRAITS BY NATHANIEL PLIMER

THERE are few miniatures which can with any certainty be attributed to Nathaniel Plimer, although I believe many are his work which do not bear his initials.

He was curiously uneven in his painting. At times he produced a miniature quite equal to those which his brother painted; one or two even exceeding those of Andrew in beauty and in grace; but at other times his work is not worthy to be mentioned in the same breath as that of his brother, so careless is it and so lacking in fine quality or engaging charm.

One of the most puzzling of his portraits belongs to Mr. J. W. Whitehead, and represents a gentleman wearing a large pair of spectacles, and having either very white hair or wearing a powdered wig. On the back of this portrait is written, in what would appear to be contemporary handwriting, the following words, "Portrait of Andrew Plimer, by his brother Nathaniel, exhibited at the Academy in 1789." It is quite correct to state that Nathaniel Plimer exhibited a portrait at the Academy in 1789, but the statement that this portrait represents his brother Andrew raises a number of puzzling queries.

In 1789 Andrew was only twenty-six years of age. It was before he married, and this picture does not in the least resemble those portraits of him painted by himself which still exist in the possession of the Plimer family, one of which is dated. The face in Mr. Whitehead's miniature is not that of a young fellow of twenty-six, but of a far older man, unless the presence of the spectacles makes all the difference in appearance. His

hair would certainly not have been white in the ordinary course at that age, and, besides, it appears of a rich brown later on in his life, whilst, if the hair in this portrait is that of a wig, it seems hardly likely that he would have worn such a white wig at that time. It looks, however, as though it was a wig, for some dark hair, brown in colour, is to be seen peeping out from the back of the neck.

Nathaniel was at this time thirty-two, and the portrait could not well be his own, as it would appear to represent a far older man, while there is no other Andrew to be found in the Plimer pedigree to whom the portrait might be attributed.

The handwriting appears to be contemporary with the miniature, and to have had some importance attached to it by an earlier owner, as the portrait has been framed with a double glass so that the inscription on the back may be read. The miniature very closely resembles the work of Nathaniel Plimer. It was certainly not painted by Andrew, but to say that it represents Andrew is to confess that either he altered very considerably in later years, or else that in this portrait he was in some sort of costume assumed for the purpose, masquerading as an old man.

The most important series of the works of Nathaniel Plimer with which I am acquainted belongs to Mr. George Salting. It consists of five miniatures, all of them fine ones, and all dated. A pair, dated 1789, represent a gentleman and lady, the names of whom are unknown, but the lady is said to have had the name of Plimer as her maiden one, and to have been the wife of the gentleman. There is a lady, dated 1787, whose name as inscribed on the back reads, "Mistress Mitchell, formerly Miss Gunnell," and a splendid portrait of Alexander Sprot of Edinburgh, dated 1788. There is also a lovely miniature of an unknown lady, in its original shagreen case, dated 1787. This latter is the finest work which I have ever seen by Nathaniel Plimer. Its dainty grace is remarkable. The hair, painted with the utmost care and delicate attention, lacks that hard wiry touch which characterized

COLLECTION OF GEORGE SALTING, ESQ.



A GENTLEMAN
NAME UNKNOWN
Signed and dated 1789



A LADY
NAME UNKNOWN
née PLIMER, WIFE OF THE GENTLEMAN
Dated 1789



ALEXANDER SPROT
OF EDINBURGH
Signed and dated 1788



A LADY
NAME UNKNOWN
Signed and dated 1787



"MISTRESS MITCHELL, FORMERLY MISS GUNNELL"
Signed and dated 1787

ALL BY NATHANIEL PLIMER

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the work of Andrew. In this portrait it is painted with the most refined skill, suggested with a feathery touch, and treated in masses much more than was the custom of the artist, forming a coronal of beauty round a very piquant face. The draperies are just indicated and left in marvellous whiteness, and the eyes are soft, thoughtful, and expressive. The whole picture is very small indeed, but a masterpiece. That of Alexander Sprot is hardly less important. The eyes are full of meaning, and the well-modelled face is that of an honest open-hearted man. In these two portraits there is no trace of weakness, nor of that doubt and uncertainty of line which can be seen in other miniatures by this artist in the same collection. Fine as are those of the unknown married pair, these of the fair unknown lady and of Mr. Sprot are far finer, and show us of what Nathaniel Plimer was capable when at his very best. I know of no others to compare with them. There was a portrait of a lady in the Probert collection; another in the Joseph collection; there is a portrait of an unknown lady in the Pierpont Morgan collection; and yet a fourth, a very pleasing one of a Miss Plimer, in the Whitehead collection, which came recently from a sale at Phillips and Neale's of some portraits belonging to the Geddes family connections of the Plimers; but none of these will compare for a single moment with the beauties in the Salting cabinet.

Other notable works by Nathaniel are the two which belong to Lord Hothfield, one of which is a very remarkable miniature. At the first glance it would appear as though this portrait of a gentleman (name unknown) is painted in oil, although a closer examination proves that this is not so; but the water colours are laid on in such rich warm masses, and are treated with such an unusual amount of clear gum or varnish, either mingled with them, or applied after the completion of the work, as to make the portrait appear as though it were a work in oil colours. I have seen no other miniature in the very least resembling this, and my impression is that it was painted as an experiment, and with the determined intention of copying work in oil and of

producing a miniature which should be more like those early miniature portraits painted in that medium. Lord Hothfield has also a delightful portrait of a Mrs. Dawes, signed and dated 1778.

There is in the Museum at South Kensington a very fine miniature of an unknown lady, labelled as the work of Nathaniel Plimer, which therefore I illustrate as his work. It is, however, so like the productions of his brother Andrew, that nothing but overwhelming evidence, such as the authorities do not appear to possess, would convince me that it is not by him. If, however, its attribution to Nathaniel is based upon unassailable fact, then it can only have been executed by him in direct emulation of his brother's work.

Messrs. Duveen a short time since had a very pleasant portrait of Lord Cowley by Nathaniel, of a curious oval shape, quite different from that adopted by him for his ordinary works, and perhaps destined for some special setting. It is somewhat weak, poor in modelling, lacking the brilliance which Nathaniel could if so disposed put into his miniatures, but it is a clever, effective work, and well painted, although the modelling is so defective.

A remarkable portrait, which I attribute to Nathaniel Plimer, is to be found in the collection of Mr. A. A. de Pass, the collector who also owns what is in my opinion the finest head of a man by Andrew, as I have mentioned in my last chapter. There are no initials on this miniature, and the face is unusually sharply cut and well modelled for the work of Nathaniel. The countenance of the man is very white and cold, his features are hard, and not so expressive as were those of Mr. Sprot, but the work is very similar, and the effect is almost as good, although not so pleasing by reason of its strange coldness and want of life. The portrait is in an original frame, with a hinged glass cover, and well repays close examination, but it is, I think, much later than the fine works which were done in 1787, 1788, and 1789.

There is a portrait in the National Portrait Gallery which is

ALL BY NATHANIEL PLIMER



A LADY
NAME UNKNOWN

VICTORIA AND
ALBERT MUSEUM,
LONDON



A GENTLEMAN
NAME UNKNOWN

COLLECTION OF THE
LORD HOTHFIELD



A GENTLEMAN
NAME UNKNOWN

COLLECTION OF
A. A. DE PASS, ESQ.



LORD COWLEY

OWNERS,
MESSRS. DUVEEN



BARON THOMAS DIMSDALE,
M.D., F.R.S.

MRS. DAWES
1778

ALL BY NATHANIEL PLYMER

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COLLECTION OF THE
LORD HOTHFIELD

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COLLECTION OF THE LORD HOTHFIELD

NATIONAL PORTRAIT GALLERY



said to be the work of one of the Plimers, although I do not know on what authority it is attributed to either of them. It is quite likely to have been painted by Nathaniel Plimer, and in some ways resembles his work, but most certainly it is not the production of Andrew. It represents an important man, Baron Dimsdale, the celebrated physician, who went to Russia in 1768, and for having successfully inoculated the Empress Catherine against smallpox was rewarded with titles and wealth. He became a banker in Hertford, represented that borough in Parliament in 1780, and in 1781 again visited Russia. His posterity still hold the title of Baron Dimsdale, and one of his descendants is Sir Joseph Dimsdale, Lord Mayor of London in 1902. The portrait was presented to the gallery by Mrs. J. C. Dimsdale in 1880, and is a powerful, strenuous piece of work, forcibly painted, but without the dainty handling which was specially characteristic of each brother when at his best.

There were several miniatures offered at Christie's during 1902, which represented various members of the Plimer family, and were merely catalogued as the works of "Plimer," to which, certainly, the name of Nathaniel must be given. As a general criticism it may be stated that the work of the elder brother lacks the virility of the work of Andrew. It is not so strong, so wiry, so definite, so hard, but, on the other hand, in his finest manifestations, and in them only, it has a grace, daintiness, and lightness of feathery touch to which the miniatures painted by Andrew seldom attain. Generally the work of Nathaniel Plimer degenerated into triviality. His want of virility became mere prettiness, his lack of strength mere feebleness and poverty of expression, and he altogether missed the representation of character to which his brother attained, or the qualities of composition, of arrangement, and of nobility which are so specially notable in the best of the portraits by Andrew. That there are exceptions to this statement will be evident to those who examine the few examples of the work of Nathaniel to be found in this volume, but they are striking in their rarity, and this very unequal painter seems only

to have attained to the full expression of his art by fits and starts, reaching it at a bound on some occasions, and triumphantly overpassing his brother at others, and then almost at once dropping back to his usual dead level of uninteresting mediocrity, painting well certainly, but wanting in any engaging charm, fascination, or high merit of excellence. It is probable that his early training with Bone left an effect upon him from which he never really recovered. From this master it was, no doubt, that he adopted the inflexible outline, the flatness of colour, the stiffness and deadness which are marked features of his ordinary work, and characteristic of the painter in enamel of that period, and so different from the glowing vitality of the work of Andrew.

CHAPTER VII

FAMILY PORTRAITS

A SMALL collection of portraits by Andrew Plimer has remained in the possession of the family. It was at one time a much larger one, but certain works have from time to time come into the market. A number of family portraits likewise remained in the possession of the heirs of Nathaniel Plimer, but they have now been dispersed into various collections. Those which we are about to describe have remained in the possession of the children of Louisa, the only married daughter of Andrew Plimer.

The whole of this family collection appears in this volume, as none of the items comprised in it have been seen by the public. All are fresh examples of the work of the artist, and they represent him in many ways, exhibiting his talent in diverse works, differing one from the other in medium, style, character, and method.

Perhaps the most lovely of the miniatures which the collection contains is that of Mrs. Plimer, represented in a black tulle dress, with a veil of black spotted tulle over her brown hair and hanging down her back. One hand is raised, the fingers touching her cheek, and her curly brown hair escapes over her forehead and almost overshadows her eyes. Her neck is exposed by the V-shaped opening of the dress with its inner line of white filmy lace, setting off the transparent creamy white of her skin. The features are modelled with skill and dexterity; there is very little colour in the skin, which has a beautiful pearly hue, and the hand is painted with the utmost refinement and

grace, its long pliant fingers just gently resting upon the face. The portrait reveals Mrs. Plimer as a lovely woman, and this miniature of her by her husband is one of his finest works. It is very lightly drawn upon a rich blue background.

Another miniature represents the same lady somewhat later in life. In this portrait she is in profile, the former one being nearly full faced. In the profile portrait the unusual length of her shapely neck is very apparent. She is again in black, and has some black tulle in her hand. There is a border of pure white lace around the edge of the black dress, placed there with a view of sharpening the contrast between it and the rich creamy quality of the skin. On her head she wears a sort of turban of white tulle, from which her brown hair flows in little curls over her face. The background is the same as in the other portrait.

A very remarkable picture is that of the four children, one of the most delightful groups which the artist ever conceived, although marred by the errors in drawing which he never was wholly able to avoid. The three elder girls and the infant son are under the shelter of some trees. The youngest girl, Charlotte (Selina was not yet born), is seated on the ground; the next one, Joanna, crawls towards her; the eldest, Louisa, is seated between them, and by her nestles the young Andrew, supporting himself by clinging to his sister's neck. The two elder girls and the little lad, perched up with a big soft felt hat on his head, are delightfully represented. The weakest part of the group is in the portrait of the third sister, who is seated apart from the others and turns her head from them. The group was evidently done from life, and the little one did not sit well, but the attitude and grace of the two other girls are admirable, especially in the case of Joanna as she crawls towards the others. The two elder girls are in white, the younger one in gray, which looks quite dark owing to the shadow upon it. The little lad is in pale orange, with a gray felt hat, and the eyes of all the children are, to coin a word, very Plimerish, brilliant, sparkling, and luminously painted.

PLIMER FAMILY COLLECTION



FOUR OF THE CHILDREN OF ANDREW AND JOANNA
PLIMER: LOUISA, JOANNA, CHARLOTTE
AND ANDREW

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PLIMMER FAMILY COLLECTION It is
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FOUR OF THE CHILDREN OF ANDREW AND JOANNA
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The two elder girls are in
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pale orange, with a gray
are, to coin a word, very
luminously painted.



Joanna grew up to be a beautiful girl, and there is a charming portrait of her upon vellum, showing just her head and bare shoulders, her rich brown hair crowned with a diadem of dead leaves. The hair falls in two broad masses over her forehead, and is gathered up at the back of her neck. The eyes are deep blue, as were those of all the family as children, and the attitude of the head, just slightly inclined, is a graceful one. The neck is full and almost like the neck so often seen in pictures by Rossetti, as the Adam's apple in it is almost abnormally developed; but the picture is a charming one, almost like a very large and but half-completed miniature.

There is a quaint miniature of Adela Plimer, the niece of the artist, daughter of his brother Nathaniel, and afterwards wife of Andrew Geddes, A.R.A., as a child, peeping out from a white shawl which she holds over her head. Her dress is also white, and she has a blue sash round her waist. A very similar miniature to this is to be found in the Pierpont Morgan collection, and it is possible either that the family have retained the first sketch for this picture, or that this is a replica slightly altered of the one which Mr. Pierpont Morgan owns. The child has been called the daughter of Andrew Plimer, but this is not the case. He had no daughter of that name, and this child was his niece, very possibly visiting at his house when the scene took place, the memory of which he has perpetuated upon the ivory.

Another miniature of a child is that of a curly-headed little boy, who is painted as a cherub, with a couple of tiny wings sprouting from his shoulders. It is not known who he is, but the face is very lovely and is that of a sweet little fellow with dark wondering eyes and a mass of light brown curly hair.

Another oval miniature represents Mrs. Plimer in profile, wearing a blue dress and having a sort of turban of white tulle upon her head, but this portrait has unfortunately been injured by some grease having fallen upon it close to the face, and one spot actually upon the face itself, quite removing the colour and spoiling the beauty of the portrait. The eyes of the lady in this

portrait are almost hidden beneath the curls of her brown hair, which falls closely over them.

There is a pleasing portrait of the artist's only son, Andrew, delightfully frank and bright. The clear open eyes which were so characteristic of the family, and which Plimer painted so well, are very noticeable in this portrait. He has on a soft loose sort of blouse, with short sleeves reaching to the elbows, confined at the waist by a girdle and open at the neck. Another oval miniature depicts one of the daughters all in white, with white lace thrown over her head, and wearing a low-cut dress. This is only a sketch in pencil just slightly coloured, and possibly represents Charlotte Plimer.

Of the larger portraits painted on paper or vellum, and hardly to be grouped as ordinary miniatures, that of Joanna has been already mentioned. Another of Louisa Plimer, the eldest daughter, who afterward became Mrs. Scott, depicts a child dressed in white, and with her fair golden hair hanging down about her shoulders. This also is done very sketchily, the head alone being finished, and the draperies only suggested. It is a very remarkable work and of great beauty, marked by the wonderful distinction which Plimer was able to give to all his best works.

The most important, however, of these large portraits is that of a lady, who is supposed to have been Lady Caroline Baillie-Hamilton, only daughter of the fourth Earl of Abingdon. She is represented seated, wearing a creamy white dress which is open at the neck. Her hair is quite short and curly, and her face, slightly swarthy, is flushed with the ruddy appearance of health. The portrait, of unusually large size, is done upon paper, but the features are rendered with all the fine exactness and detail of a miniature work, whilst the draperies are put in with a broad easy brush-work and heightened with pencil, charcoal, and flake white. The background is of a pale blue cloudy character.

These large drawings reveal Plimer in quite a different style from that in which we are accustomed to view him, and show that, with all the exquisite detail of the finest miniature, he was

PLIMER FAMILY COLLECTION



JOANNA PLIMER

CHAPTER IV

The first of the most important works of the author is the "History of the English Language," which is a comprehensive and detailed account of the development of the English language from its earliest forms to the present day. It covers the various dialects and the influence of foreign languages on the English vocabulary and grammar.

The second work is the "History of the English Literature," which is a comprehensive and detailed account of the development of English literature from its earliest forms to the present day. It covers the various genres and the influence of foreign literature on the English literary tradition.

best works

The third work is the "History of the English Grammar," which is a comprehensive and detailed account of the development of English grammar from its earliest forms to the present day. It covers the various grammatical structures and the influence of foreign grammar on the English grammatical system.

The fourth work is the "History of the English Syntax," which is a comprehensive and detailed account of the development of English syntax from its earliest forms to the present day. It covers the various syntactic structures and the influence of foreign syntax on the English syntactic system.

The fifth work is the "History of the English Morphology," which is a comprehensive and detailed account of the development of English morphology from its earliest forms to the present day. It covers the various morphological structures and the influence of foreign morphology on the English morphological system.

The sixth work is the "History of the English Phonology," which is a comprehensive and detailed account of the development of English phonology from its earliest forms to the present day. It covers the various phonological structures and the influence of foreign phonology on the English phonological system.

The seventh work is the "History of the English Semantics," which is a comprehensive and detailed account of the development of English semantics from its earliest forms to the present day. It covers the various semantic structures and the influence of foreign semantics on the English semantic system.

The eighth work is the "History of the English Pragmatics," which is a comprehensive and detailed account of the development of English pragmatics from its earliest forms to the present day. It covers the various pragmatic structures and the influence of foreign pragmatics on the English pragmatic system.

The ninth work is the "History of the English Sociolinguistics," which is a comprehensive and detailed account of the development of English sociolinguistics from its earliest forms to the present day. It covers the various sociolinguistic structures and the influence of foreign sociolinguistics on the English sociolinguistic system.

The tenth work is the "History of the English Applied Linguistics," which is a comprehensive and detailed account of the development of English applied linguistics from its earliest forms to the present day. It covers the various applied linguistics structures and the influence of foreign applied linguistics on the English applied linguistics system.





fully able to combine a broad flowing brush-work, stronger and more dignified than can generally be found in the equipment of a miniature painter. The painting of the hair is always very characteristic, and at once reveals the work of the artist. There is a firm definite character about it, a somewhat wire-like rigidity, and a distinctness about each hair, which betokens a very steady hand and painstaking attention of the most marked order.

There is a series of large square portraits in the possession of the family which claim attention. They are not, however, so large as those which we have just been considering, and being painted on ivory have a stronger claim to be considered as actual miniatures. The finest represents Joanna Plimer in white, wearing a sash of blue and white shot colour around her waist and over her shoulder. She is seated against a white curtain, has her head slightly inclined, and wears her rich brown hair in curls on the top of her head and falling down on either side.

The other sister, Louisa, is also seated and facing the spectator; her dress is a very low one of white spotted muslin gathered up in front and fastened with a small pearl brooch. Around her shoulders falls a fur cloak. Her hair is in ringlets all over her head.

The very full expressive eyes which the Plimer girls all inherited from their mother, demanded the most careful painting, and were very possibly the prototypes of the somewhat mannered treatment of these features adopted by Plimer. He had, as it were, been so accustomed to these large deep eyes at home that it evidently became at last a habit with him to endow with this trait of beauty other sitters than those of the family circle.

Amongst these larger miniatures there is a portrait of a Lady Manners, represented in black with a tartan headdress and feathers; another of a Mrs. Jackson, represented wearing very large long earrings and having a fur boa over her shoulder, and yet another of Joanna Plimer wearing a white frill collar fastened with a brooch and a white cap with strings; but none of these three portraits are of any special importance. They are simply

sound examples of the later work of the artist, but have little of the distinction or of the claims to high merit which his earlier pictures possessed.

Quite remarkable, however, is the portrait called "*An Irishman*," who is represented nearly full length, wearing a striped waistcoat and carrying a stout stick in his hand, the knob of which he rests against his face. This is a fine portrait of some sturdy and possibly eminent man. It is possible that this portrait may be the one of "*The Devon Farmer*" exhibited by Plimer at the Royal Academy in 1810, and not an Irishman at all. It is unfortunate that no name can be attached to it, although Lord Charlemont has been mentioned as a person whom it resembles. The face is full of character, and although I do not think that as a rule Plimer was so successful when he painted the whole figure as when he presented the head alone, yet this portrait must stand out as one of the few exceptions to the rule.

Even more precious is the large portrait of himself which the artist has left us, and which shows him when in the full vigour of his health and strength. It is of large size, painted on cardboard and represents him clean-shaven, with gray hair, and wearing a high collar and neckcloth and a striped vest. The face is that of a man of great determination, courage, and almost obstinate strength, while virility and clear transparent honesty, his characteristics, are well marked in this picture. It is well to contrast this with three other portraits of the artist: one a fine miniature belonging to Mr. Pierpont Morgan; another an oil painting (in the style of Raeburn, and almost fine enough to have been his work) which was done by Andrew Geddes, A.R.A., now belonging to Mr. F. H. FitzHenry, who obtained it from the Plimer family through Messrs. Colnaghi, and the third a portrait also by Geddes in the Scottish National Gallery at Edinburgh.

I think that the FitzHenry portrait, which has been called Andrew Plimer, really represents his brother Nathaniel, more especially as it came from that branch of the Plimer family, and was painted by the man who married Adela Plimer, the daughter

PLIMER FAMILY COLLECTION



ANDREW PLIMER

BY HIMSELF

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of Nathaniel. The miniature which Mr. Morgan has, shows us the appearance of Andrew Plimer in the latter days of his life. He has white hair, but is still an upright and youthful-looking man, clean-shaven, wearing the stiff white stock which was fashionable in his day, and carrying himself with remarkable and characteristic dignity. I take it that this was painted either at Brighton, or just before he had settled down at that place. The FitzHenry portrait is of a very sullen, morose man, with heavy overhanging eyebrows and forbidding appearance, and the eyes are quite lacking in the vivacious brilliance which always distinguished the appearance of Andrew. The portrait at Edinburgh is evidently the latest of the three. Plimer is represented in out-of-door dress, wearing a low-crowned beaver hat, is seated in a chair, and has his legs crossed and his hands clasped on his knee. The features are those of a very old man, the eyes are clear, but the vision is evidently feeble, and the modelling of the flesh betokens extreme old age. Neither of the portraits resembles in the very least that belonging to Mr. Whitehead (see page 51), which is a very puzzling portrait indeed.

There are other portraits of the Plimer family belonging to Mr. Pierpont Morgan besides this picture of the artist himself. To the portrait of Adela Plimer we have already made reference. There is a lovely miniature of Selina Plimer, the youngest child, carrying in her arms her favourite kitten Scrubs, and having on her head a basket containing her Yorkshire terrier Jack. The attitude of the child is very sweet and natural, and the miniature is a very pretty picture. There are also two portraits which have been called the two daughters of Andrew Plimer, Mary and Georgina, but they are misnamed and really represent two daughters of Nathaniel Plimer. Andrew never had any daughter with the names either of Georgina or Mary, whereas Nathaniel had both. The two portraits have been considered to be the work of Andrew Plimer, although of that I am uncertain, as the colouring is far more rich and grand than was the habit of Andrew, and the work in many ways more resembles

that of his brother. The two girls are in a sort of Oriental costume, as though arrayed for a dance or theatricals, and are far older than were the daughters of Andrew at the time I believe these miniatures to have been painted. I am disposed to remove the attribution to Andrew of these two portraits and to give them to Nathaniel, since neither in hair, eyes, nor flesh does the work resemble that which we know was painted by Andrew and bears his name.

A portrait, however, of Miss Georgina Plimer, the niece of the artist, in the possession of Mr. E. M. Hodgkins, is certainly the work of Andrew, as is also a fine miniature of Mrs. Andrew Plimer nursing her infant son Andrew, which belongs to the same owner. A tall girl in a white dress, in Mr. Hodgkins' collection, likewise called Miss Plimer, is, I am sure, one of the daughters of Nathaniel, and is I believe the work of her father and not of her uncle.

Mr. Hodgkins is also the fortunate owner of an interesting portrait by Andrew Plimer of Dr. and Mrs. James, who have already been mentioned (see page 28). Dr. James was godfather to Andrew's only son Andrew, who died in infancy, and both he and his wife were very close friends of the Plimers. Dr. James afterwards became headmaster of Rugby, and was a notable personage in his day.

Towards the latter part of his life Andrew Plimer seems to have relinquished the painting of miniatures in favour of another species of portraiture. It has been suggested that his sight was not so good as it had been, but I do not think that this was the reason for this change of manner, for the details in the portraits now under consideration are as fine and as exquisite as in the miniatures on ivory. I assume that the demand was for a less expensive type of portrait than those carried out on ivory, and for work which could be sooner completed, and that these circumstances led to the production of the coloured drawings, such as the one illustrated in this book. These portraits reveal Plimer in yet another phase of his art. They are boldly, sketchily

IN THE POSSESSION OF MR. E. M. HODGKINS



THE DUCHESS OF LEINSTER



DR. AND MRS. JAMES



LADY MARY PALMER



HON. MRS. PERCIVAL



HON. MISS E. GROSVENOR

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PLIMER FAMILY COLLECTION



MRS. ANDREW PLIMER AND HER DAUGHTER CHARLOTTE

PAINTING IN OIL

PLIMER FAMILY COLLECTION

MRS. ANDREW PLIMER AND HER DAUGHTER CHARLOTTE

PAINTING IN OIL



treated, partly in pencil and partly in colour, the heads only being finished with the miniature-like fineness, and the draperies suggested in the merest shadowy outline. The hair still retained its marked characteristic, its exceeding fineness, rigidity, and wiriness. The flesh is well modelled and the eyes are beautifully painted, as might be expected where Plimer was concerned.

There is a book of these drawings remaining in the possession of the family, and some of them are of quite delightful quality. Some few of them are signed and dated, 1829 and 1832 being the period at which these works were executed.

There are portraits of McDougall of Lorn, Mrs. Tyler, Dr. Cannon, Rev. Mr. Moore, Mr. Bell, Miss Grey, Lady E. Manners, and Dr. Andrew Combe, Miss Bell, Miss Lechmere, and others who are not named.

Perhaps the most remarkable works of Andrew Plimer yet remain for notice, namely, his portraits in oil.

His attempts in this medium have hitherto been wholly unknown, and it appears that he worked in it very seldom indeed, as only four of his oil pictures are known to exist, and all of them are illustrated in this volume.

The first is the painful scene of the death of his only son Andrew, painted perhaps in 1813, and it is from this work that I have been enabled to identify the portrait of Mrs. Plimer just mentioned as belonging to Mr. Hodgkins, in which that lady is represented nursing her only boy. There is no doubt that this is the same person who appears as the mother of the dying child in the panel before us.

The emaciated figure of the poor boy is only too well represented, and the sorrow also of the mother, who, it would appear from the picture, has only just come in from some festive gathering, utterly unaware of the serious character of her boy's illness. This surmise, which I formed on first seeing the original, coincides with the story of the death of the lad, which occurred when he was supposed to be rapidly recovering from an illness. He was suddenly taken very much worse, and in a few hours passed

away. The old nurse is, however, the finest figure in this picture. She is seen standing, set in the deep shadow at the head of the bed, and this part of the composition shows something akin to genius.

The other three oil portraits, which must have been painted some time between 1822 and 1830, are really fine pieces of work. The characters of the sitters are well presented; there is a rugged dignity about the portrait of Mrs. Knight, mother of Mrs. Plimer, which is very impressive. The figure is well composed, strongly painted, and the brush-work is true and unerring, the portrait being a sound piece of pictorial work, with the air of an excellent likeness.

In the picture of his wife and daughter Charlotte, then between eighteen and twenty years of age, the same dexterity is well shown. The figures are admirably arranged and set. The shadows, almost Rembrandt-like in their intensity, are forcibly painted; the lighting is good, and the dignity of the portrait is very marked, while the faults of exaggeration of details and over-finish, which one would have expected to find in the work of a miniature painter experimenting with an unaccustomed medium, are absent. The lace is well painted, the hair is well treated, but all these items find their proper place, and the centre of interest is focussed upon the faces and the grouping rather than upon the accessories. The hands, for a wonder, are really well drawn. The third portrait is the least important of the three. Louisa Plimer is depicted with her pencil in her hand glancing round at the spectator. She is in a white dress, with lace at the neck, and wears a sash around her waist and a string of coral beads on her neck. The pose is a good one; the shadows are not so intense as in the other pictures; but the face is carefully modelled and admirably painted, and the drawing is on the whole fairly good. Our chief regret in looking at these three fine portraits is that an artist who was capable of such unusually sound work did not oftener paint in oils, and has left us so few examples of his success in this medium.

CHAPTER VIII

ANDREW PLIMER'S PALETTE

A FEW of the colours which Andrew Plimer used for his miniature work are still in existence, having been carefully preserved by the descendants of his daughter Louisa, and they enable us to know the pigments with which he "set" his palette, a fact always of great interest when dealing with the work of an artist.

The colours are almost all put up in quaint thick glass bottles of stumpy shape and with rounded corners, some of them having very thick necks and others a sharp projecting lip. It is interesting to find that the very same shaped bottles, only machine-made instead of hand-blown, are in use at the present day by the successors of the old firm from whom Plimer obtained his colours. A full-sized drawing of one of these bottles and a drawing of a group of them are given in this chapter. The colours seem to have been obtained either from Roberson and Miller, of 31, Long Acre, the predecessors of the present firm of Charles Roberson and Co., of Long Acre and Piccadilly, or from the Artists' Colour Manufacturing Company, of 27, Hatton Wall, a very few having come from the old house of Newman in Soho Square, which was also founded by a member of the Roberson family.

Of *Whites*, the only one which can be identified is Flake White.

Of *Blacks*, we find Lamp Black, a very favourite colour at that time with painters in miniature, but one which is now not often used, and there is also Indian ink.

Of *Browns*, we have specimens of very good Vandyke Brown and Burnt Sienna, both of them, when pure earths, quite permanent colours, and a bottle of Bistre, a preparation from the tarry soot of beech wood. This latter colour is not one which is now used for miniature work, and its presence in the draperies and coats of certain portraits would help to account for the way in which the colour has become grayer and paler than it originally was.

The explanation, however, of the cold look of many of the faces in the best works by Plimer, where the portraits have not been kept from the light, is to be found in the presence, when we come to examine the *Reds*, of a bottle full of Burnt Carmine.

This exceedingly fugitive pigment is prepared by heating the carmine made from cochineal. It is a lovely colour, but, as Professor Church, from whose invaluable book on "The Chemistry of Paints" I have derived most of the information which I have given as to the colours in question, says, it is "as fugitive as the product which yields it."

Plimer seems to have been very fond of the cochineal products, as crimson lake, scarlet lake, and pure carmine all appear in his cabinet, and not one of them is a permanent colour, all being fugitive to the last degree. The dull brown colour which is so often to be seen in his flesh painting is thus accounted for.

Vermilion (*mercuric sulphide*), which is crystalline and very pure, is also in his colour box, and when used on the lips this colour has stood well, but where it has been brought into close contact with some of the mineral greens which Plimer used, the colour has become leaden in hue and has lost all its brilliance.

There are two bottles of brilliant colour, which I am unable to identify, approaching what we might call Magenta. One of them seems to be a variety of mineral lake, perhaps compounded from stannic oxide, chalk, and a little potassium chromate, heated together, and if that is the case the result is a permanent colour.

The other is probably a Pink or Purple Madder, neither of them colours to be recommended, and it is curious to note how

very seldom indeed in the miniatures of Plimer any of the Reds have stood. Almost all of them have "browned" down to a swarthy or grayish colour. There are exceptions, of course, but they are to be found usually where the portrait has been carefully kept in a case, and has not been exposed to the full sunlight, or when Plimer has used, as at times he did, a very sound Venetian Red. This colour has kept its hue, and has proved that when compounded from the native red haematite it was well freed from any soluble salts.

Blue was a favourite colour with Plimer. He used it very largely, and in the coats of the men of the day it was of constant occurrence. His blues have stood well, and whether they are to be found in the dark rich coats, or in the dresses or scarves of the ladies, or in the delightful flocculent backgrounds which are of such constant occurrence, the colour has been a permanent one, and is in nearly as good order to-day as when first used. This is doubtless owing to the excellent quality of the Ultramarine which Plimer used. In his day it was not liable to the adulteration which spoils so much of the colour now sold under that name.

A bottle labelled Coeruleum, the pigment now obtained from heating oxide of tin moistened with nitrate of cobalt, is also to be found in his cabinet, a permanent colour of a rather greenish hue.

There is also a bottle of Blue Verditer, generally called Chessy-lite, a copper mineral of great beauty found at Chessy near Lyons and in Siberia, but which has now been superseded in use by cobalt and artificial ultramarine. It was a good colour, not absolutely reliable, but it covered well and produced a rich effect, and the contents of the bottle are remarkably pure and good. It is in lumps ready for grinding.

Turnbull's Blue, which contains potassium, is also to be found on the palette, and a packet of Smalt; but of Indigo or Antwerp Blue, fruitful causes of disaster with other miniaturists of the day, I could find no trace in the cabinet. Evidently

Plimer was very particular as to the blue which he used, and with considerable success.

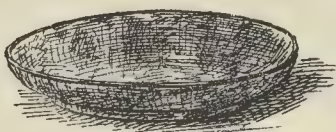
Yellows are represented by what he calls Patent Yellow, which is, I believe, Aureolin, a compound of cobalt and potassium, an almost transparent colour practically permanent. The other yellow colour which was contained in the bottles was Lemon Yellow or Barium Chromate, the most stable, says Professor Church, "of all the chromates which have been used in painting." Here again we can admire the discretion of the artist, as there is no gamboge, no Naples yellow, no yellow lake, such as Engleheart was so fond of using, to be found in the cabinet of Andrew Plimer.

When we come to *Greens*, the case is altered, as of course there is a bottle of Scheele's Green, which had only been discovered in 1778, and was at the height of its popularity. It was an arsenite of copper, with an excess of copper oxide, a lovely and very popular colour, but one which has now been entirely discarded, not only on account of its terribly poisonous character, but also because little dependence could be placed upon it.

Green oxide of Chromium is the only other green which I can find, and it is this which was no doubt used in the flesh tints, especially in the neck and under the cheeks of the faces, and has stood well, although the cochineal colour with which it was glazed has generally long ago fled.

There are besides all these several packets of ochres and a small quantity of Green Verditer, a copper mineral, but this latter appears to have been very little used. There are also two or three small tubes of grays and browns specially prepared for touching up daguerreotype work, and with these colours very possibly Plimer was experimenting.

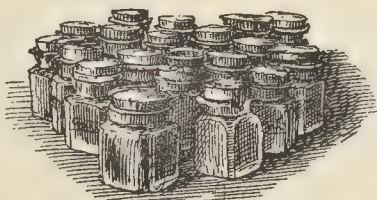
His dry colours he ground down with a glass muller which is still in existence; he mixed them in a saucer, a sketch of which in full size is given, and as a palette he used either a plate of mother o' pearl which is in the cabinet, or a wooden palette, probably the former. He seems to have compounded some of his colours upon a slab of Mexican onyx, as such a slab is found



ANDREW PLIMER'S MIXING
BOWL.



ONE OF THE BOTTLES
CONTAINING COLOUR
USED BY ANDREW
PLIMER.



SOME OF ANDREW PLIMER'S
COLOURS.



ANDREW PLIMER'S
BRASS SEAL.

amongst the colours in his cabinet. His seal, a cleverly chased brass figure representing Silence with her finger upon her lips, and having a simple Gothic letter P engraved upon its base, was also found in the colour box, and a sketch of it appears in this book.

On the whole, the result of an investigation of the colours used by Andrew Plimer shows an amount of discretion and care on his part which is praiseworthy.

It is evident that he was quite aware of the importance of using as few colours as possible, of having a restricted palette, far smaller than is the custom nowadays, but capable under the hands of a clever artist of the best results.

He bought his colours at the best shops; he must have ground many of them himself, as they are to-day to be found in the bottles in lumps and flakes, and he selected as a rule those colours which he knew would stand. Especially is this the case with Ultramarine, which has always been costly, and which was specially expensive in Plimer's time. Of this he only bought the very best, and the result proves his wisdom.

In the Greens he may be pardoned for using the popular colour of the day, about which no doubt all artists were talking, and which was in great demand, but he had his old friend in the Chromium to fall back upon, and used we hope very little of what was then called Parrot Green. He was quite safe with Aureolin, and almost equally so with Lemon Chrome. Nothing could improve upon the ochres, sienna, and other earths which he used. He could have had few sounder blacks at the time than Lamp-Black, and it was only when he was attracted by the brilliance of the cochineal and madder lakes that he went astray.

With good blues, earths, and browns much may be done, and very fine work was certainly done by Plimer with a very restricted palette.

He knew nothing of Viridian, the wonderful colour of which our leading miniature painter, Mr. Alyn Williams, makes such good use to-day. He knew nothing either of Cobalt for the

ANDREW AND NATHANIEL PLIMER

shadows of the flesh ; Sepia he surely used, although it is not to be found in his cabinet, but possibly one of the earths took the place even of that, and as for Chinese White, Cyanine Blue, French Ultramarine, Purple Lake, and many another colour now in steady use, they were unknown or useless to him.

Many of these colours Mr. Alyn Williams now says he is compelled to use, and he has been marvellously successful, not only in his own original work, but also in the almost too dexterous copies which he has been able to make of certain miniatures by Plimer.

It is indeed a marvel to him that such effects could have been obtained with so few colours, but the facts are indisputable, and the impossibility of obtaining more than a few common pigments doubtless spurred on the water-colour painters of the eighteenth century to exploit to the utmost the capabilities of each one of these few, until at last they formed in such hands means of expression as sensitive, to say the least, as the myriad tints with which modern chemistry has endowed the modern artist.

CHAPTER IX

MARY ANN KNIGHT, MINIATURE PAINTER

MARY ANN KNIGHT, who is dismissed in Bryan's Dictionary with four lines only, and has been almost forgotten, deserves some mention in this volume on account of her connection with Plimer and the interesting character of many of her portraits.

Her name was Mary Ann (not Anne), and she was born on September 7th, 1776, in Birchin Lane. She was the sister of Mrs. Andrew Plimer, and the daughter, therefore, of the John Knight and Frances Woodcock who have been mentioned on page 17. She was baptized on the 28th of October, 1776, by the Rev. Mr. Romaine in the parish church of St. Michael, and her sponsors were Mary Thorp Oakes, Mary Burrough, and Richard Beard.

At the age of twenty-six she began to paint portraits in order to assist her parents, who had fallen upon evil times, and she received instruction in miniature work from Andrew Plimer. It is stated that it was through her coming to Plimer for lessons that he made the acquaintance of the family and came to know the elder sister, with whom he fell in love, and whom he afterwards married. He seems to have retained a considerable affection for Mary Ann on account of her having been the means of his introduction to his wife, and she spent much of her time at his house, and was always sure of a welcome there. She painted portraits from 1802 down to 1836, a period of thirty-four years, and a list of her works is given in this volume (Appendix VIII.), extracted from her own note-books, which are still in existence. She kept a very careful account of her earnings, and

records that she made the sum of £5,171 9s. 8d., being an average of 150 guineas a year throughout the above period. At first, however, the sums which she obtained for her work were very small, ranging from two to four guineas for a portrait. Occasionally for some years she was able to get five, and even six guineas for a larger portrait, but the average price continued lower than that. Gradually, however, her prices crept up, and at the end of 1805 she was receiving nine guineas for the larger and seven guineas for the smaller size, and ten guineas for portraits of children, with which she was known to be particularly successful. In 1809 ten guineas seems to have been her usual price, and in 1815 this became fifteen guineas, occasionally rising to twenty, and, in a few instances, even to thirty guineas for the portrait of a child.

In 1813 for one picture, that of Miss Sheddon, she received £27, and for the children of Sir William Rush £30. These same children she painted in the following year in a group, and had £42 for the commission, the same sum which she obtained in 1821 for a picture called *Venus and Adonis*.

The children of Mr. Weber in 1824 were painted for 24 guineas, and at about the same time the children of Colonel Hughes for £20, Mrs. H. Palmer's three children for 15 guineas, Mrs. Hobhouse's child for £21, Mrs. Barclay's two boys for 15 guineas, Lady Denbigh's children for 15 guineas, and the four children of Sir C. Colville for 25 guineas. With these exceptions her prices were from ten to fifteen guineas for a portrait down to the end of the time when she ceased to paint, but now and again she seems to have done pencil sketches slightly coloured for sums varying from four to six guineas apiece.

She ceased work in 1836, having recorded altogether 696 portraits, at an average price of $7\frac{1}{2}$ guineas apiece.

She resided at one time at Hampstead, but it is not known exactly where, as the word Hampstead is the only address which she gives on her letters. At another time she was at Wicken, Stony Stratford, where her parents were residing. In 1813 her

PLIMER FAMILY COLLECTION



MRS. KNIGHT, MOTHER OF MRS. ANDREW PLIMER

BY MARY ANN KNIGHT

PLIMER FAMILY COLLECTION

throughout the above period. She obtained for her work four guineas for a portrait, and was able to get five, and even six. The average price continued to rise, and prices crept up, and at last she obtained ten guineas for the larger and ten guineas for portraits of children, with which she was known to be particularly successful. In 1811 she received her usual price, and in 1815 this had risen to twenty, and, in a few instances, she obtained ten guineas for the portrait of a child.

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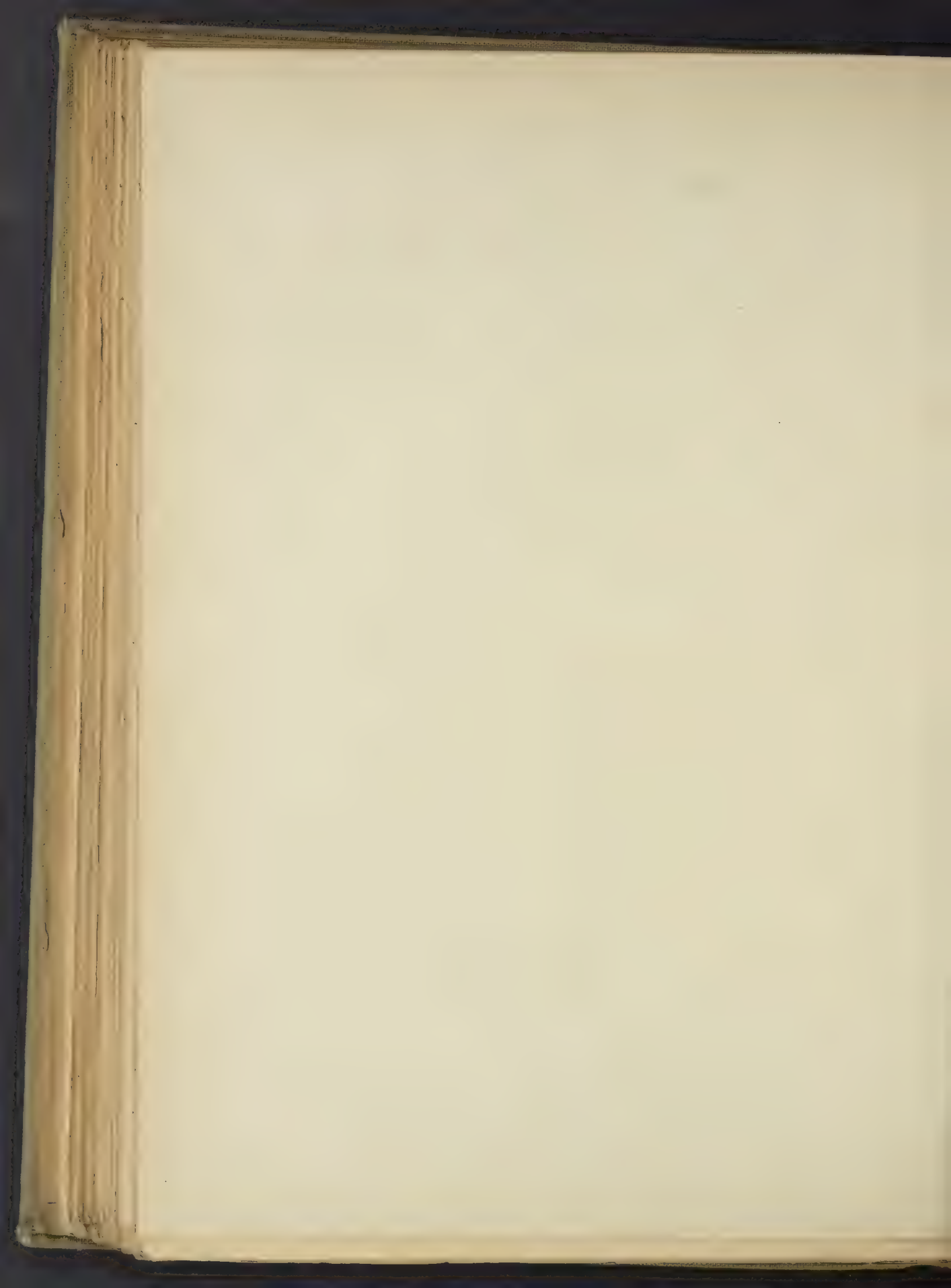
guineas, Lady Denby, painted four children of Sir C. Colborne, and her prices were from four to five guineas. At the end of the time when she seems to have done painting, she was paid for sums varying from four to five guineas.

She ceased work in 1816, and ordered altogether 696 portraits, at an average price of five guineas apiece.

She resided at on 1, but it is not known exactly where, as the only address which she gives on her letter is Wicken, time she was at Wicken,

MRS. KNOTH, MOTHER OF MRS. ANDREW PLIMER. In 1813 her





brother in Philadelphia wrote to her at her studio in Old Bond Street. Later on she was again at Hampstead, and towards the end of her life she lived at Grove End Road, St. John's Wood, and there in 1851 she died, at the age of eighty-five. Her great-niece remembers her well, and speaks of her as a "delightful old lady, full of information and of stories."

There is an interesting letter of hers in existence referring to Joanna Baillie, the poetess and dramatist, whose portrait she had painted. It is dated December 5th, 1834, and states that Miss Baillie declines to allow the artist to have the picture engraved, although it was a very good one, even to oblige her great friend Lady Culling Smith, who had begged the favour. Miss Baillie acknowledged that the portrait was the best which she had ever had done of her, but she did not want to see it about "all over the place" and in various shops, and therefore she was obliged to say "No to both of her great friends." The portrait appears in this volume, a copy of it having been preserved by Miss Knight's relations.

Miss Knight began to exhibit at the Royal Academy in 1803, and sent in all thirty pictures to that gallery, exhibiting also two unnamed pictures at the Old Water-Colour Society, one of which was the fancy subject of *Venus and Adonis*, mentioned above. A full list of the works which she sent to the Academy is given in Appendix IX., and to the pictures are attached, as far as they can be traced, the numbers which are given to the works in her own list. Some few of them cannot be identified, and from this it would appear as though the list which she kept did not include all her works; it is possible that there were times when she either neglected to enter her portraits, or did so on other pieces of paper, intending to copy them into her book, and that they were afterwards forgotten.

Certain portraits appearing in the Royal Academy catalogues are not to be found in her list, in which there are many curious omissions. Some years have hardly any entries given to them, and nothing at all actually appears marked for the years 1818,

1820, and 1832, although we know from the Academy catalogues that she exhibited in 1818, and we can in fact trace the two portraits which she sent in.

When she began to exhibit, her address was given as 4, Warwick Street, Cockspur Street; in 1808 it appears as 4, Old Bond Street; in 1813 as 45, Wigmore Street; in 1818 as Berners Street, and in 1824 as Berners Street and also Grove End Road, the former address being, it is clear, a studio only, while she resided at the latter place.

Comparatively few of her portraits have been identified, although no doubt many of them still exist, either attributed to the wrong artists, or marked in catalogues as by unknown hands.

The finest work which I have seen by Mary Ann Knight is at Oxford in the University Galleries; it might at the first glance be attributed to Andrew Plimer, so much does it resemble his work. It is painted on a white ground hatched with brown, a peculiarity of the work of M. A. Knight during the few years from 1812 to 1820, and in the treatment of the hair it is quite evident that she had adopted the ideas of her teacher. The portrait does not, however, possess the finish of the work of Plimer, and the faults of proportion are even worse than his often were.

Another delightful portrait, that of a little girl, belongs to Mrs. Courtenay Bell. It represents Elizabeth M. Jones, was painted in 1809, and is No. 263 in Miss Knight's list.

There are two miniatures still in the possession of the Plimer family reproduced in these pages, and they have been, and may yet be, the means of identifying other works of the artist.

The most notable collection of portraits by this talented lady is the series at Belvoir Castle, representing various members of the Manners family. I was able to identify these portraits as the work of Mary Ann Knight, and to attach to them the names supplied by the artist in her list, the dates on which they were painted, and the fee paid to the artist for each of them.

At Goodwood I identified a very pretty portrait by Miss Knight representing Lady Harriet Bagot as a child sitting



LADY EMMELINE MANNERS



LADY ELIZABETH AND
LADY EMMELINE MANNERS



LADY KATHARINE MANNERS

COLLECTION OF THE DUKE OF RUTLAND

ALL MINIATURES BY MARY ANN KNIGHT

know from the Academy catalogues and we can in fact trace the two

her address was given as 4, in 1808 it appears as 4, Old more Street; in 1818 as rs Street and also Grove End Road. it is clear, a studio only,

have been identified, st, either attributed to as by unknown hands.

The finest work of Mary Ann Knight is at Oxford in the portrait of Mary Ann Knight. It might at the first glance be attributed to much does it resemble his work. It is painted with brown, a peculiarity of the artist. In the few years from 1812 to 1820, the hair it is quite evident that she had adopted the style of Plimer, and the faults of portrait were.

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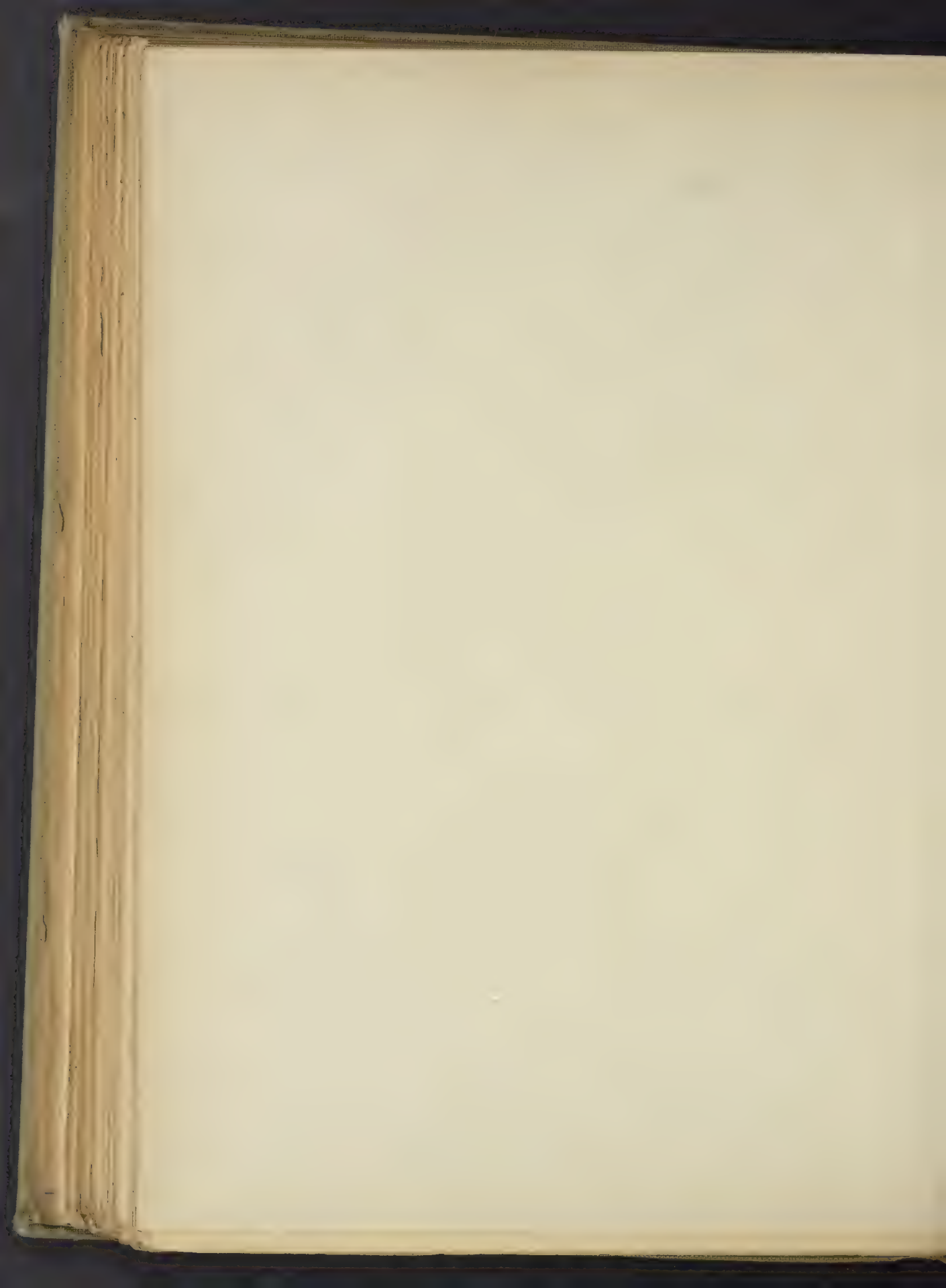
LADY ELEANOR MANNERS

LADY ELEANOR MANNERS AND LADY ELEANOR MANNERS

COLLECTION OF THE DUKE OF RUTLAND

ALL MINIATURES BY MARY ANN KNIGHT





up in bed and wearing a pretty white nightdress and a coral necklace.

The success which Miss Knight obtained in her portraits of children appears to have been the result of her own engaging charm, quiet soft voice, merry vivacious manner, and great kindness of disposition. All these qualities enabled her to appeal to the hearts of her juvenile sitters, and they were ever ready to listen to her stories and to sit to her for as long as she desired to have them. It is certain that she was able to catch their arch and roguish expression, to represent them as real children, and to capture in her rapid and sketchy portraits excellent likenesses of the little ones with whom she was so popular.

Her portraits are generally of large size, and as a rule pale, even somewhat washy in colour, but there are cases in which she has employed a dark and rich scheme of colouring (such as in the portraits of Lady Bagot and Lady Fanny Ponsonby belonging to the Plimer family), and in such instances she was very partial to the use of a rich purple, resembling the bloom of a grape. It is unfortunate that she was at times influenced by the affected custom of that period, which delighted to depict the children as angels, or in classical attire. Had she confined herself exclusively to genuine portraiture she would have been far more successful, and there is no doubt that her best portraits are those in which she did not aim at any representation of allegorical allusion or classical detail, but was content to paint the child as he was, in a natural attitude.

Her drawing, as has been already stated, is unsatisfactory; the defects in the drawing of arms or of the neck are those of her teacher, and can be found in almost all his best works.

There are a few portraits by her in existence in which she set herself to copy the style of Anthony Stewart, a noted painter of babies at the time, and the portraits which she executed of the infant children of Lady Denbigh are good examples of this special experiment. They possess many of the characteristics of Stewart's work.

More notable than her miniatures are, I consider, the rough sketches which she made in a wash of sepia, and in which she slightly coloured the faces with the very faintest wash of carmine.

Nothing can be more charming than the one, reproduced in this volume, which represents the famous Miss Joanna Baillie, after whom it would appear one of Plimer's daughters had been named. It was this niece who was painted by her aunt over and over again, and on whom she appears to have lavished much affection.

A large sketch book containing a variety of first sketches by Mary Ann Knight is still in the possession of the Plimer family. Among its contents are coloured sketches of many well-known persons, as well as portraits of several to whom no names are attached. The portraits named are as follows :

Mr. Owen of Lanark.

Reverend Mr. Owen of Fulpam (or Felpham).

General Sir Henry Torrens, Bt., K.C.B.

Miss Milso.

Sir Charles Grey, Chief Judge of Calcutta.

Charlotte Stanley as the Gipse.

Lucy Aitkin, the authoress.

Miss O'Neil.

Sir Joseph de Courcy Laffan, M.D.

Lady Caroline Lamb, daughter of Lord Bessborough, and wife of Lord Melbourne.

Miss Eliza Taylor, youngest daughter of Colonel Taylor of Oywell (?) House, Devon.

Pamela, daughter of Pamela and Lord Edward Fitzgerald, and wife of Sir Guy Campbell.

Mrs. John Williams, daughter of Dr. Carlyle (?).

Thomas Jeffreys, Esq., of ? House, Oxon.

John Knight of Slapton, Northamptonshire.

Mrs. Knight.

H. O. Knight.

PLIMER FAMILY COLLECTION



THE REVEREND G. GREY

BY MARY ANN KNIGHT

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BLIMER FAMILY COLLECTION
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Thomas Jeffreys
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Mrs. Knight.
H. O. Knight.

THE REVEREND G. GREY

BY MARY ANN KNIGHT



Louisa Plimer, afterwards Mrs. Scott.

Joanna Plimer (two portraits).

Charlotte Plimer.

Selina Plimer.

Theodore, son of Theodore and Mary Dupont.

Mrs. Grey of Beckwith (?), Northumberland.

Lady Torrens and her son.

Mrs. Dupont and her daughter.

Colonel James Hughes, 16th Hussars.

Mr. Grey of Northumberland.

Anna, his wife.

Reverend G. Grey (two portraits).

Francis, wife of Mr. Carr (?) of Golden House, Bucks.

Mary, wife of George Payne of Nottinghamshire, and
daughter of Mr. Grey.

Mr. Sherbrook of Oxton (?) House.

Annie, wife of William Endicott (?), Esq.

Sir Charles Colville.

Henrietta, his wife.

The inscriptions on the backs of each portrait are in pencil, and are very badly written, but they have been transcribed by me as accurately as possible, although I am very doubtful whether I have read some of them aright.

A portrait of Mary Ann Knight by herself is in this sketch book.

The portraits worthily display the talent of Miss Knight, and deserve much more attention than they have hitherto received.

CHAPTER X

THE PLACE OF ANDREW AND NATHANIEL PLIMER IN THE ART OF THE EIGHTEENTH CENTURY

BY general consent the first place amongst the miniature artists of the eighteenth century has been given to Richard Cosway, and he may be considered a bold person who dares to controvert the opinion so frequently expressed. I am, however, disposed to dispute the place which popular estimation has given to the "macaroni" painter, and to consider that a higher place has been assigned to him than the artistic value of his work warrants.

From the mere point of view of charm, Cosway holds the field. The gracefully refined air which clings to his works is in its way unapproachable. His miniatures represent the beauties of a period which was nothing if not elegant, with all the additional attractiveness that becoming attire and delightful fashion in coiffure could give to their faces, and they show us the lovely women and the stately men of an age distinguished for charm of manners, courtesy of behaviour, and studied grace in movement and attitude. In this quality the contemporaries of Cosway cannot rival him, as there is a dainty *espièglerie*, piquancy, and verve about the finest works of the master which no other miniature painter can approach. Nor is this all. A great feature of the work of Cosway is the dexterity with which he accomplishes his purpose, the dainty grace with which he depicts the dainty damsel before him, artist and fair sitter being in the act of challenging one another. Some of his accomplishments are little short of marvellous; the airy strokes, the slight indications, the way in which a line suggests a figure or a touch a feature,

are indications of the supreme power of the artist and his ability to make his pencil perform miracles of skill, and with a few lines by a touch of colour and a hasty stroke to present a living face full of charm and sweetness.

When, however, a more critical investigation is made of the portrait, when the eye, having realized the beauty of the conception, comes to examine the details of the work, then the faults of Cosway become apparent. The charm is largely due to dexterity. There is no modelling to speak of; there are striking faults in proportion; hardly any delineation of character save the most superficial graces, the most evident accomplishments; and the portrait lacks stability, quality, and character, and is merely a very charming miracle of painting.

It is in these greater powers that we see the difference between the work of Cosway and that of his pupil Smart.

Smart well deserved the tribute of praise which Cosway gave him when he dubbed him "honest John Smart." He is the man whom I should place at the head of the long series of painters in miniature to which the eighteenth century gave birth.

The position will, I have no doubt, be challenged, and yet I am bold enough to hold it. Smart is to my mind the greater man of the two; the greatest of all, because his modelling is unrivalled; he is a skilful draughtsman, a sound colourist, and a strong delineator of character.

His knowledge of the anatomy of the face must have been superior to that possessed by any of his companions, and is proved by the accuracy of his modelling; the features are not over-expressive nor exaggerated in details; the results are quiet, not flashy, but sound, honest, and true, and the more the work of Smart is studied the more strongly will the student feel that there is a nobility about it, a reserve of strength, a greatness of power, and a grandeur in technique, which mark out its creator as a man of profound genius. Some day the collectors will wake up to the opinion that in seeking the merely lovely they have sometimes admitted the meretricious, and that in admiring

the wondrous skill with which Cosway has painted the beauties of his age they have neglected the far greater works of his talented pupil. Smart's work will, however, at no time be really popular. It is too quiet in colour, too refined in quality, too reticent to make its appeal to the multitude, but all the same its proper position will some day be given it, and even before that time may arrive I shall hope to be able to do something towards making more clear the supremacy which I venture to claim for this artist.

Granted, however, that Smart has the first place, to whom are we to give the second?

Here again I am disposed to quarrel with the popular idea, and to dethrone its idol to a third position, for I feel that Engleheart was a greater artist than Cosway. I have already said so much as to this artist in the work upon him recently issued, that much more would be out of place in these pages. A few lines, however, by way of explanation of the position which I have taken up, must be allowed me here.

Engleheart had not the flutter and airiness of Cosway, neither had he the subtlety of Smart. There was nothing about his work to represent the repose, the calm and placid simplicity which characterized the work of Smart. There was not the exquisite finish, the extremely careful workmanship which mark the miniatures of the latter artist, nor did Engleheart ever attain to the harmony of Quakerish colours which distinguished the portraits painted by Smart.

There is a sparkle and brilliance about the work of Engleheart which is unmistakable, a grand and impressive force, a strength of colour, a boldness of touch which cannot well be overlooked. Let us grant that the eyes are often over-expressive, exaggerated in their brilliance, too large and too noticeable. This is the failing of the artist, and it is as well to mark it clearly. Take, however, the average portrait by Engleheart and compare it with one by Cosway, and what is found? A solidity, truth, and nobility about the work which do not belong to

Cosway. There is the evidence of a soul, the clear sign of a mind and an intelligence in the portrait, and there is equal proof that the artist has studied the sitter, and has transferred to the ivory a reflection of the mind and the inner consciousness of the person who was before him. There is not perhaps the charm of the work of Cosway, the flutter, the sparkle, the airy lightness of his portraits, but there is the greater quality of truth.

Even more apparent is the quality of portraiture. The miniatures of Engleheart bear evidence of being portraits. There is not the idealizing which one finds in Cosway, there is not the same affected smile on each face, graceful even though it may be; the ladies are not all cast in the same mould, they are not all alike lovely, and although it has been suggested that the men of Engleheart all have the same sort of nose, yet even this criticism is a great deal too sweeping a condemnation, as a careful study of the miniatures of the artist will reveal.

Cosway was notoriously careless in drawing, and, naturally weak in that point, he troubled himself little or nothing about it; he slurred over difficult problems in drawing, or left them to be suggested by the eye, helped by the few dainty strokes which he supplied, assisting the imagination to fill in the part which was wanting and that the artist was too hurried or too careless to attempt.

Engleheart, on the other hand, was, as a rule, a careful and rigidly accurate draughtsman; albeit there are many cases in which he was not up to the level he had set himself. What could, however, be expected of a man who worked for forty years and painted 5,000 miniatures!

Next to Engleheart we would place Cosway, reserving, however, as a concession to popular choice, the statement that were beauty, charm, and grace alone to be the criteria by which we formed our judgment, then Cosway may well be given the place of honour.

In the dexterous representation of beauty idealized by his own sense of what he desired to find, and aided by all the many

adjuncts of costume, coiffure, delicate colour, and sparkling vivacity, Cosway stands supreme, but as draughtsman Engleheart was by far his superior.

Andrew Plimer must in many ways be given a place below that of Cosway, but surely never was artist more difficult to place than this man of varied abilities.

Cosway never attempted such groups as Plimer was able to accomplish. Cosway had very little skill in combining figures, in grouping and in painting more than one person in a picture. In his most successful portraits of two children nestling together, as, for example, those in the Granville and Bessborough families, he repeats the same attitude again and again, and spoils the picture by striking errors in proportion. In the composition of a group, Samuel Shelley, a man of far less fame and of far smaller abilities, was very much his superior.

Plimer, on the other hand, excelled in grouping, and, although his Rushout group is his supreme effort, a work of wonderful charm and beauty, yet the other groups, the Ravensworth group, the Affleck group, the Duveen Westmeath group, and above all the oil portrait of Mrs. Plimer and her daughter Charlotte, show that his skill in "The Three Graces" was not only a *tour de force*, but that the ability which dictated the composing of the figures never really left him all his life.

When we come to consider his ordinary miniatures, we place him both above and below Cosway. He is below him in point of draughtsmanship; Cosway drew badly, but Plimer worse. He is below him as regards the quality of charm. There is a brilliant, almost meretricious quality about the works of Plimer, an over-showiness, a flaunting of beauty, which marks them out, and to that extent spoils them. There is a characteristic unnaturalness about the hair, a wiriness too defined and hard to be altogether pleasant. There is also a mannerism about the treatment of the eyes, which is distressing, but the brilliance of the finished result is undeniable.

The Cosway fault of idealization is carried still further by

COLLECTION OF THE LORD HOTHFIELD



THREE
MEMBERS
OF ONE
FAMILY
NAMES
UNKNOWN



COL. CHARLES WILLIAMSON
25TH REGIMENT, 1757-1808



A GENTLEMAN
NAME UNKNOWN

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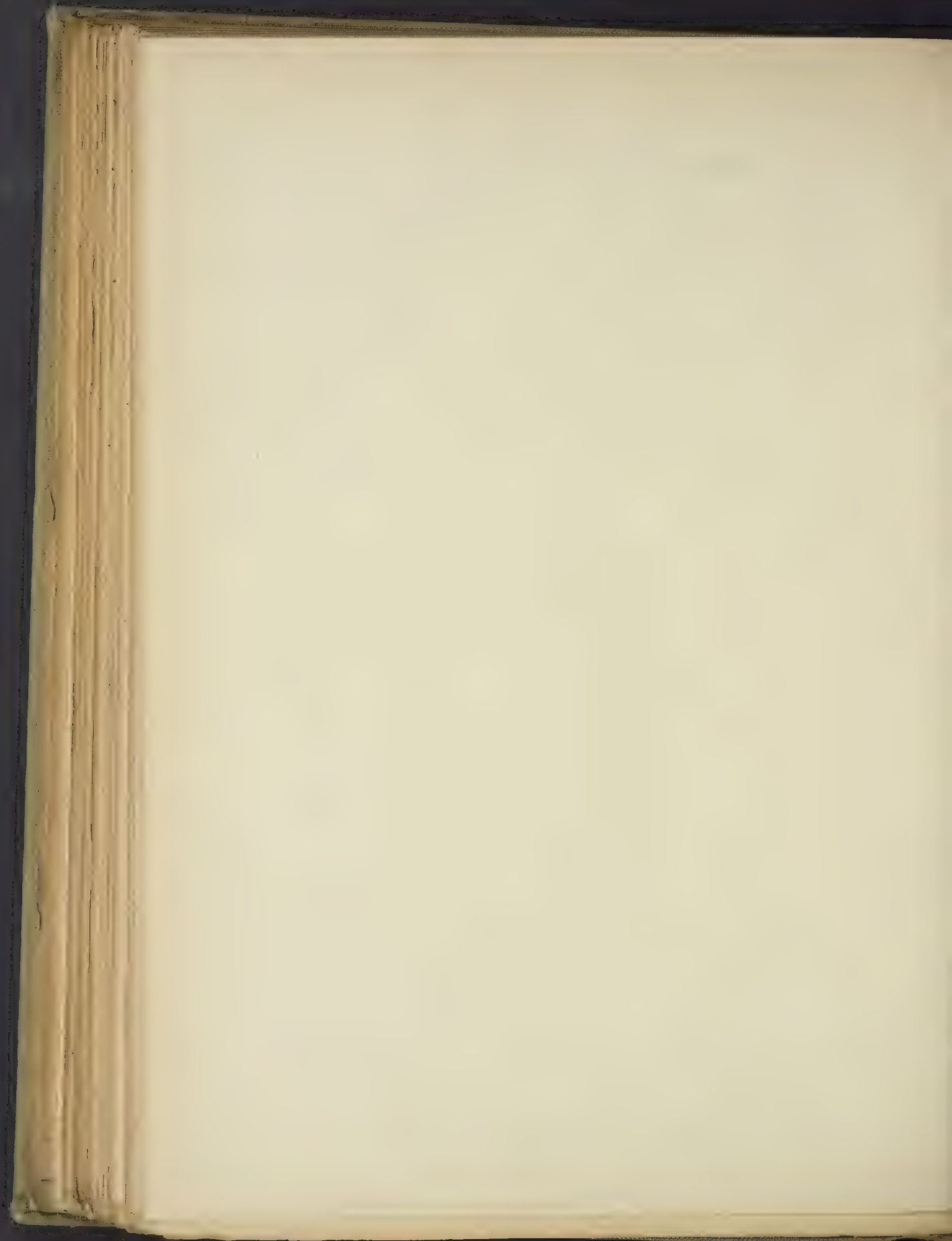
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Plimer: His women were never all of them so lovely as he represents them. Never surely had they all those full expressive eyes, that regular-shaped elegant nose, that perfect mouth, long neck, and snowy bosom. They were not all waiting for praise, expecting it, looking for it, as they appear to be in so many of the portraits, nor could all of them have been so piquant, sweet, and so perfect in form as they appear to have been when we look through the pages of this book.

The personal equation can never be eradicated from the works of the artist. He is bound to express his own feelings in a portrait, and one would not desire it otherwise, but this personal sense of beauty can be carried too far, and it is clear even from a superficial look at the miniatures of Plimer that he did carry it too far.

One may grant that sisters are often very much alike, but it is hardly conceivable that four sisters, such as the four girls of the Forbes family whose portraits now belong to Mr. Morgan, can have resembled each other to such a degree, or that the other three sisters whose pictures are now to be found in the collection of Lord Hothfield, should have been at the same time so much like each other and have resembled so closely the girls of the Forbes family.

We know that the Rushout girls very closely resembled each other, and were exceedingly like their mother, from whom they inherited so great a share of their good looks, but we can hardly believe that the mother was not flattered by being made to look even younger than her fair daughters, and as to the girls themselves, we can hardly tell one from the other, so closely is the family resemblance carried through them all. There is no doubt that in these cases, lovely as were the results, the artist is to be blamed, and we cannot acquit him of the charge of flattery nor from the kindred fault of over-idealization.

There are times, however, when Andrew Plimer mounts higher than Cosway in his portraits of women. There are some which are of surpassing charm. Take for instance the one of

Mrs. Ker of Blackshiels. Where could a more piquant and lovely face be found, through all the long ranks of eighteenth-century miniatures? The portrait of Lady Caroline Rushout belonging to Mr. E. M. Hodgkins, the exquisite one of Miss Vaughan in the possession of Messrs. Duveen, the one of Mary Meyer belonging to Lord Aldenham, the one of his own wife belonging to the family collection, and more than one beautiful girl in the Morgan collection, can hardly be surpassed in loveliness by any works which Cosway in his best period ever accomplished. True, there are faults of proportion and of drawing in all of these, but these are equally to be found in the works of Cosway, and in a certain delicate beauty, flower-like and tender, hardly anything can be found to surpass the works of Plimer at his best, and few things can be compared in charm with the portrait of his own wife which has just been mentioned.

It is, however, in portraits of men and boys that Andrew Plimer is at his best. Fine as are his women, there is, as we have already stated, the fault of too close resemblance one with the other, too much idealization about them to prevent them from ever attaining the highest position. They are too pretty to be great works of art, but in the men's portraits the artist was more successful.

His own portrait in the Morgan collection, Master Parke in the Hodgkins collection, the boy Thomas Day belonging to Lord Barnard, the lad Beckford belonging to Mr. Drake, but above all the Duke of Devonshire which Mr. E. M. Hodgkins acquired at Foster's sale-rooms from a member of the Cavendish family, show us of what superb work the artist was capable when he, on the all too few occasions, attempted the painting of a man's or a boy's portrait.

There was not the temptation to flatter in such a case; there was not the irresistible desire to make a lovely picture and to bring a flush of high satisfaction into the face of the fair sitter before him, and there was not the same reason for adopting his own ideas as to the colour of the eyes or the shape of the mouth.

PLIMER FAMILY COLLECTION



MRS. ANDREW PLIMER



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He was not in such a case led astray by the delicate whiteness of the muslins which all too slightly concealed the beauty of the girl before him, and the gorgeous colouring of the coats worn by the men gave him the chance of gratifying his own sound love of colour and of producing a portrait full of noble effect.

It is still more strange to find that the artist was at his very best when he left his own favourite work, and that he drew bolder and stronger portraits on vellum, card or paper than he ever accomplished on ivory, and to mark that when he attempted oil he even surpassed himself again, and at least two of his oil portraits are grander, better drawn, better conceived, richer in colouring and more noble in technique, than any of his delightful works in miniature.

It may be that the use of the brush and oil colours were only pastimes with him, and then only when he had attained to a position of success which enabled him to give more time and to be able to do the work with an easier conscience and a heavier pocket, and therefore it was that he obtained such a success. It is more likely, however, that the miniature painting by which Plimer is known was not really the work in which he would best have succeeded. He was trained for it and constantly practised it, but his true *métier* was work in oil and in pencil, to which he never had sufficient leisure to give full attention. Whatever the reason may be, it is clear that from a purely artistic point of view he was greater in these pencil drawings, and in the large coloured sketches and in portraits in oil, than he was in works in miniature. His hand acquired a freedom which it otherwise lacked; his drawing was not so cramped, and therefore more accurate, while he was able to put just the same charm into the larger works as he gave to the miniatures, and even with their sketchiness and want of over-elaborate finish they were as characteristic of his hand as were the works by which he is better known. He does not, however, seem to have realized their beauty, as his works in pencil and

oil were not given to the world, but have remained hidden in the possession of his own family until the fortunate chance which has enabled me to produce them here. Nor must the rough sketches in his note-book be overlooked. There is a freedom and a crispness about them, and the many-sided character of the man, his lurking sense of humour, his affection for lines of beauty, will receive fresh manifestation when the sheets of drawings in pencil from his sketch book are examined.

Hitherto Andrew Plimer has only been known as a miniature painter, but now I believe that his merit in many other branches of art will be acknowledged, and the position which has hitherto been given him will be altered, and a higher one accorded him more in keeping with his great abilities.

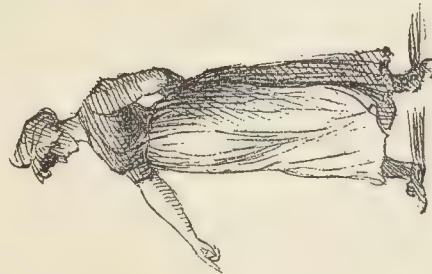
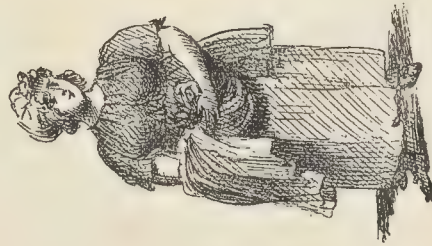
The position of Nathaniel Plimer has already been referred to. He is even more puzzling to locate than his brother, because there were times when he far surpassed Andrew and produced tiny portraits so full of life and charm as to surprise even those who believed themselves acquainted with his best works. There are other times when his portraits are very ordinary, and when mediocre is the only word to be used of them. So few of the miniatures of this very variable artist can be identified that it is not easy to judge of his work. There are miniatures in which he is as great as Ozias Humphrey, and has more life in him than that eminent man was ever capable of showing. Sometimes his finish rivals that of Smart, his colouring that of Humphrey or Nixon at their best, and then, in the very same year, as shown by the dates, we find a portrait which cannot be compared with either man in any way favourable to Nathaniel.

We must thus place him below Smart and Engleheart, Cosway and Andrew Plimer, reckoning in his favour, however, the few instances in which he rose to great excellence, and even overtopped his more capable brother. Side by side with him there were many men: Humphrey, with his marvellous finish, exquisite colour, and perfect draughtsmanship; Nixon, with his broad, effective brush-work; Wood, with his charm of colour, his

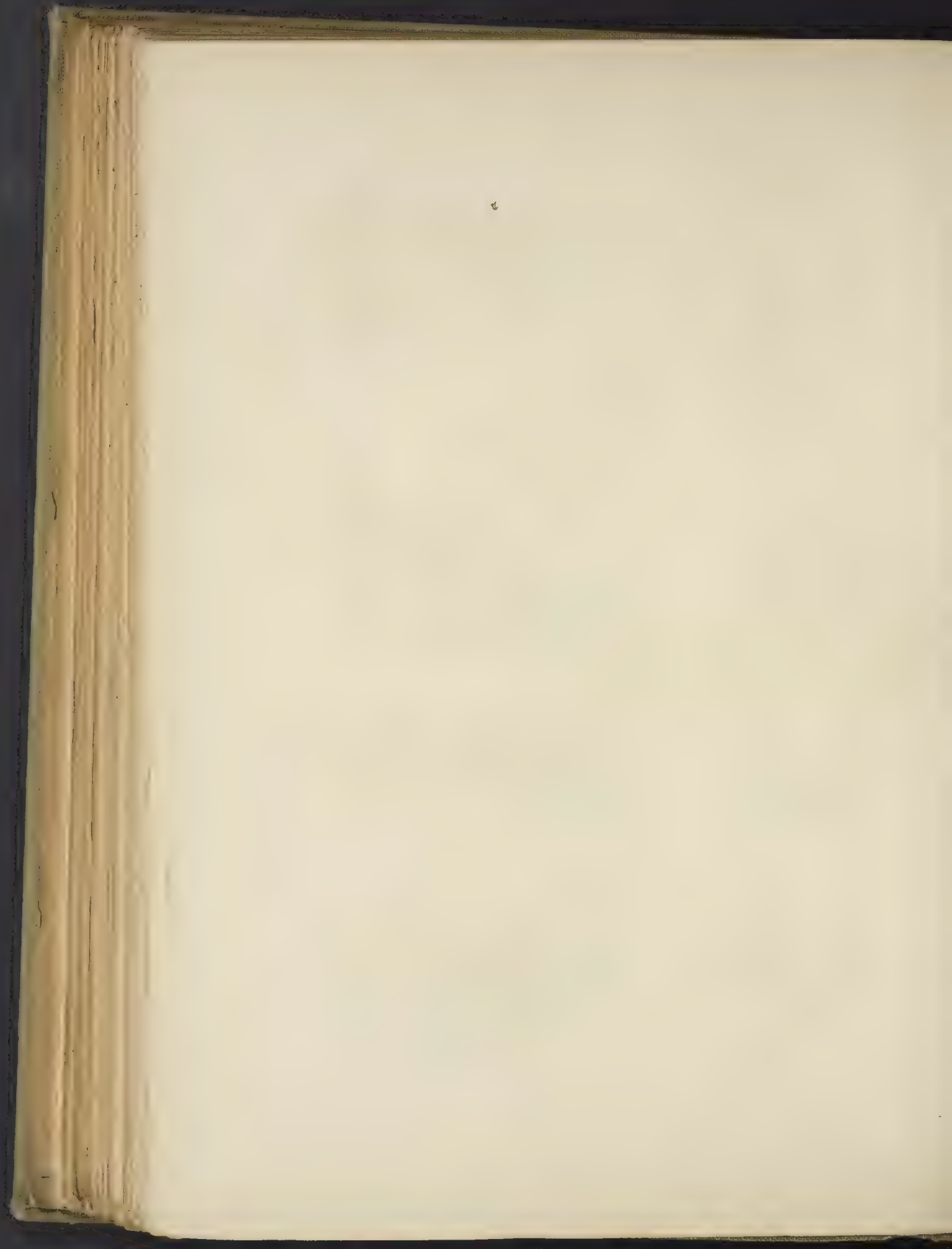


VARIOUS PENCIL SKETCHES FROM ANDREW PLIMER'S SKETCH BOOK.



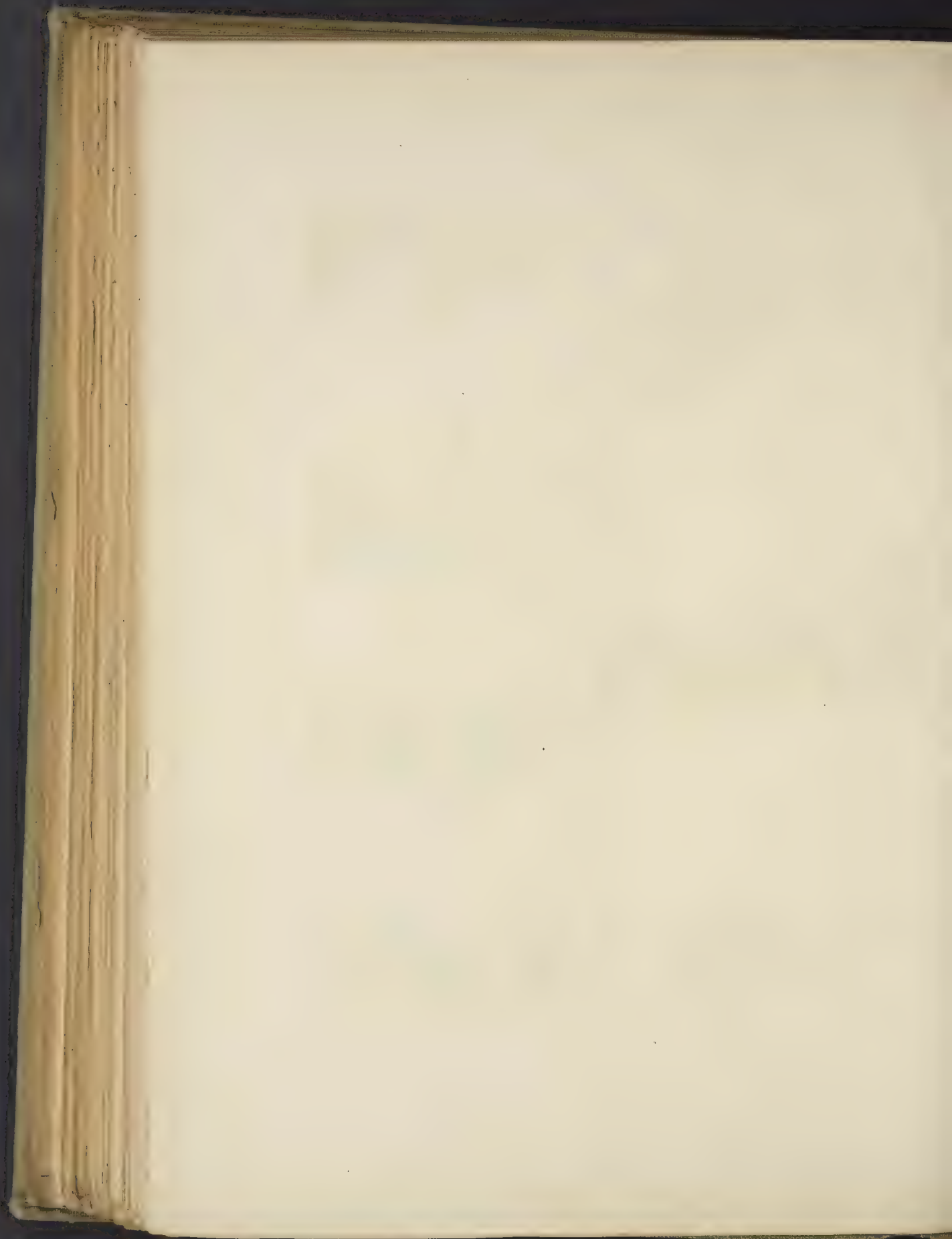


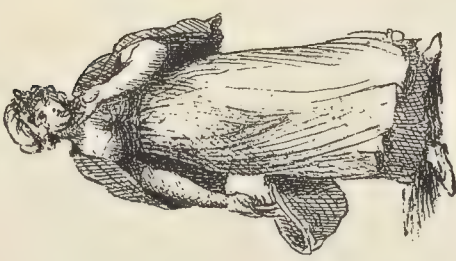
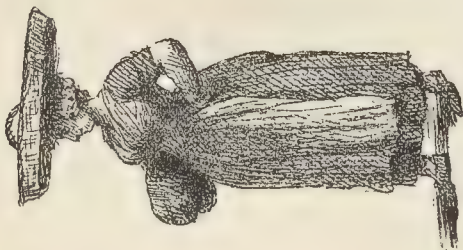
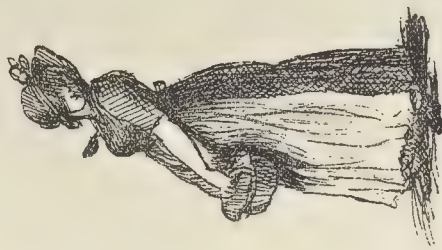
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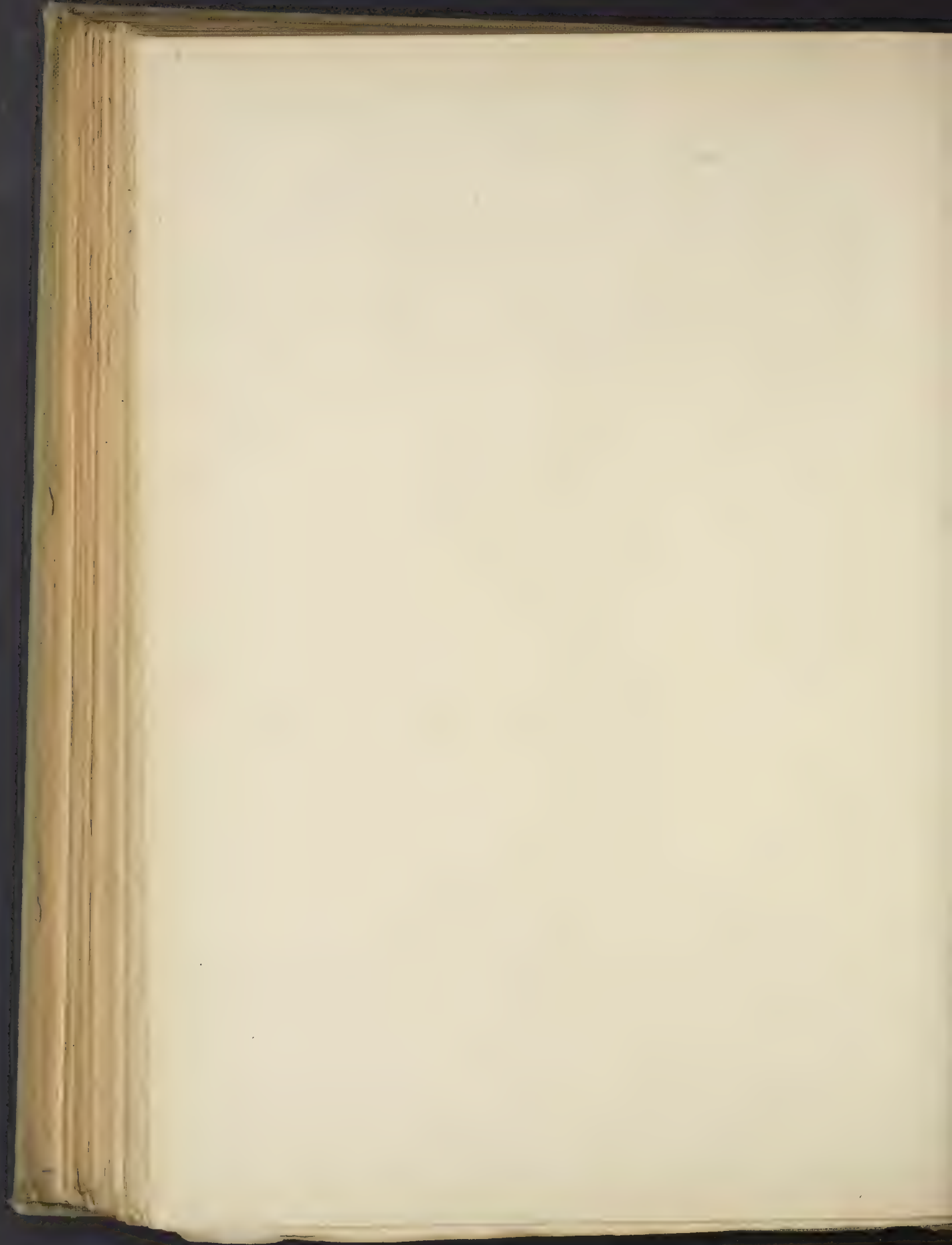
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VARIOUS PENCIL SKETCHES FROM ANDREW PLIMER'S SKETCH BOOK.

graceful, airy touch; Shelley, with his pleasing compositions; Grimaldi, with his stateliness; Bogle, with his fine line and exquisite sensibility; Luke Sullivan, Charles Sheriff, and many another; but all take their places below the four great masters whom we have mentioned, and to whom we must give the pre-eminence in the ranks of the painters of miniatures who crowded the walls of the early exhibitions of the Royal Academy and helped to make the eighteenth century the greatest and most prolific period of fine English portraiture.



COLLECTION OF J. PIERPONT MORGAN, ESQ.



ADELA PLIMER AS A CHILD, DAUGHTER OF NATHANIEL PLIMER,
AND AFTERWARDS WIFE OF ANDREW GEDDES, A.R.A.

Initials A.P. on the reverse.

(60)



SELINA, YOUNGEST DAUGHTER OF ANDREW PLIMER, WITH HER
KITTEN "SCRUBS" AND HER YORKSHIRE TERRIER "JACK"

(75 u)

COLLECTION OF J. PIERPONT MORGAN, ESQ.

ADELA PLIMER AS A CHILD, DAUGHTER OF NATHANIEL PLIMER
AND AFTERWARDS WIFE OF ANDREW GEDDES, A.R.A.

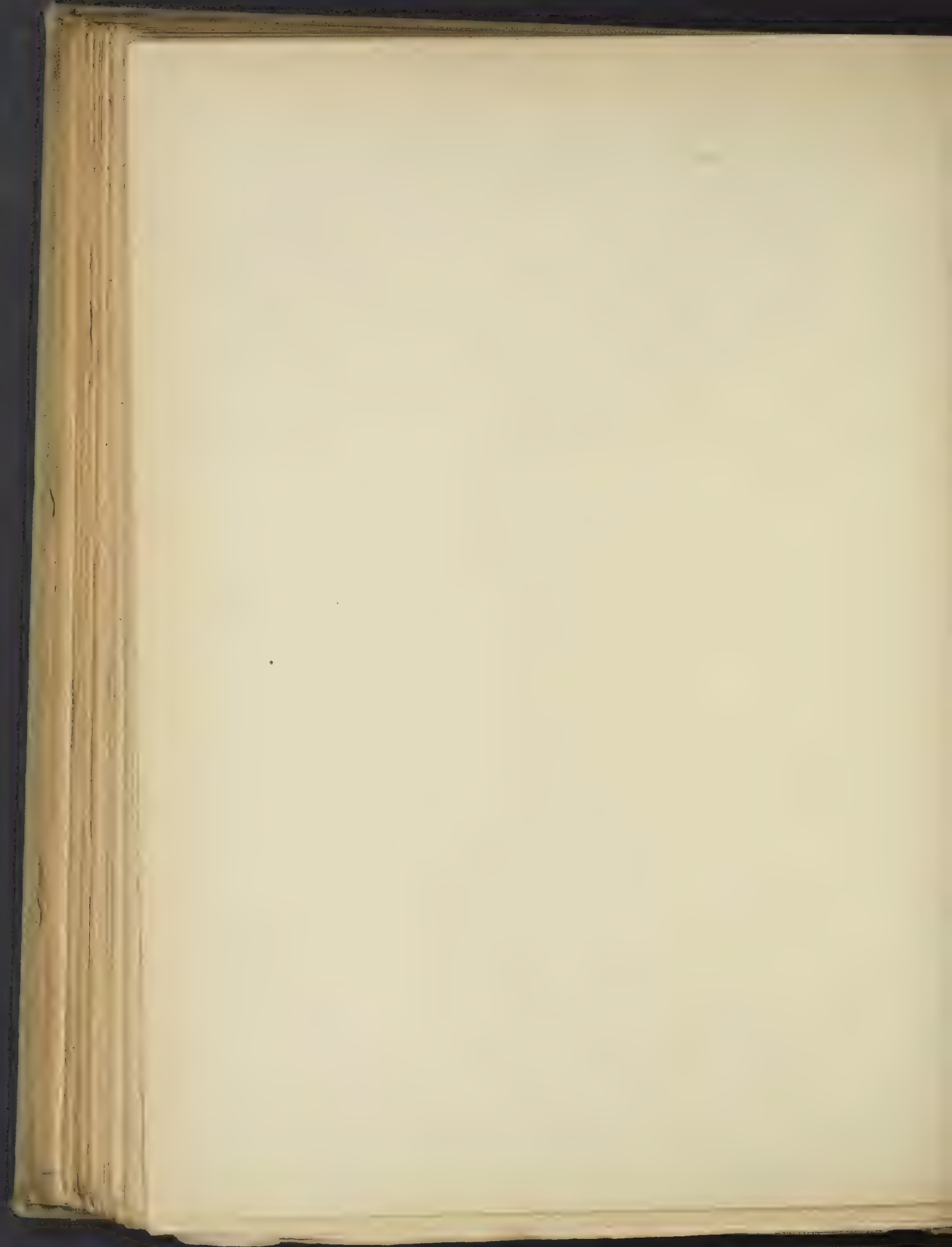
Painted by J. M. W. Turner

69

KITTEN "SCURRY" AND HER YORKSHIRE TERRIER "JACK"
SHEILA, YOUNGEST DAUGHTER OF ANDREW PLIMER, WITH HER

(25 II)





PLIMER FAMILY COLLECTION



ANDREW, SON OF ANDREW PLIMER
AS A LAD



ONE OF THE DAUGHTERS OF
ANDREW PLIMER
PROBABLY CHARLOTTE



MRS. ANDREW PLIMER

PLIMER FAMILY COLLECTION

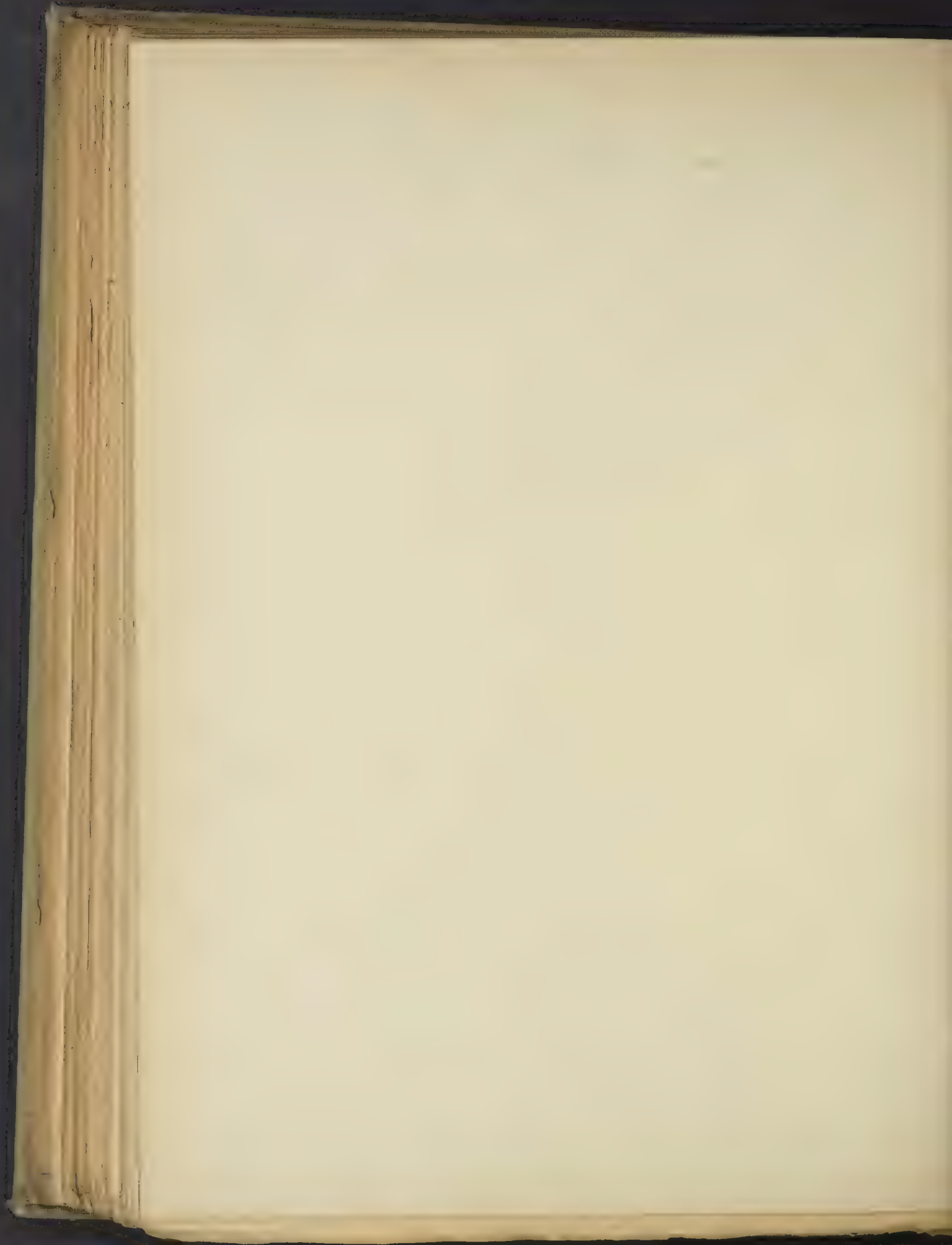
ANDREW, SON OF ANDREW PLIMER

AS A PAID

MRS ANDREW PLIMER

PROBLY CHARLOTTE
ANDREW PLIMER
ONE OF THE DAUGHTERS OF







JOANNA
DAUGHTER OF ANDREW PLIMER

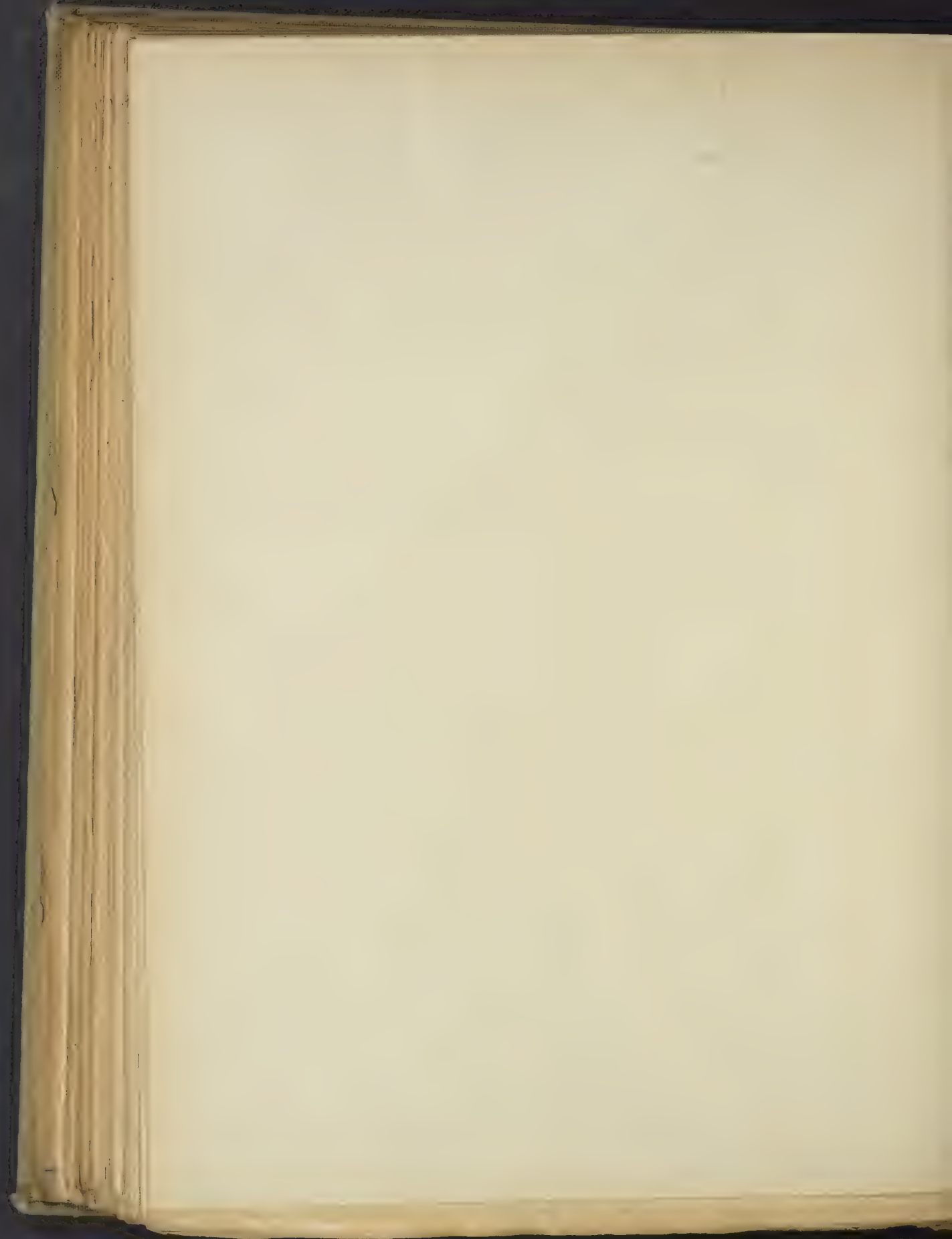


LOUISA
DAUGHTER OF ANDREW PLIMER

ПРЕДМЕТЪ ИЛИ ПОДЪЕМЪ
ПОДЪЕМЪ

ПОДЪЕМЪ ИЛИ ПОДЪЕМЪ
ПОДЪЕМЪ





COLLECTION OF J. PIERPONT MORGAN, ESQ.



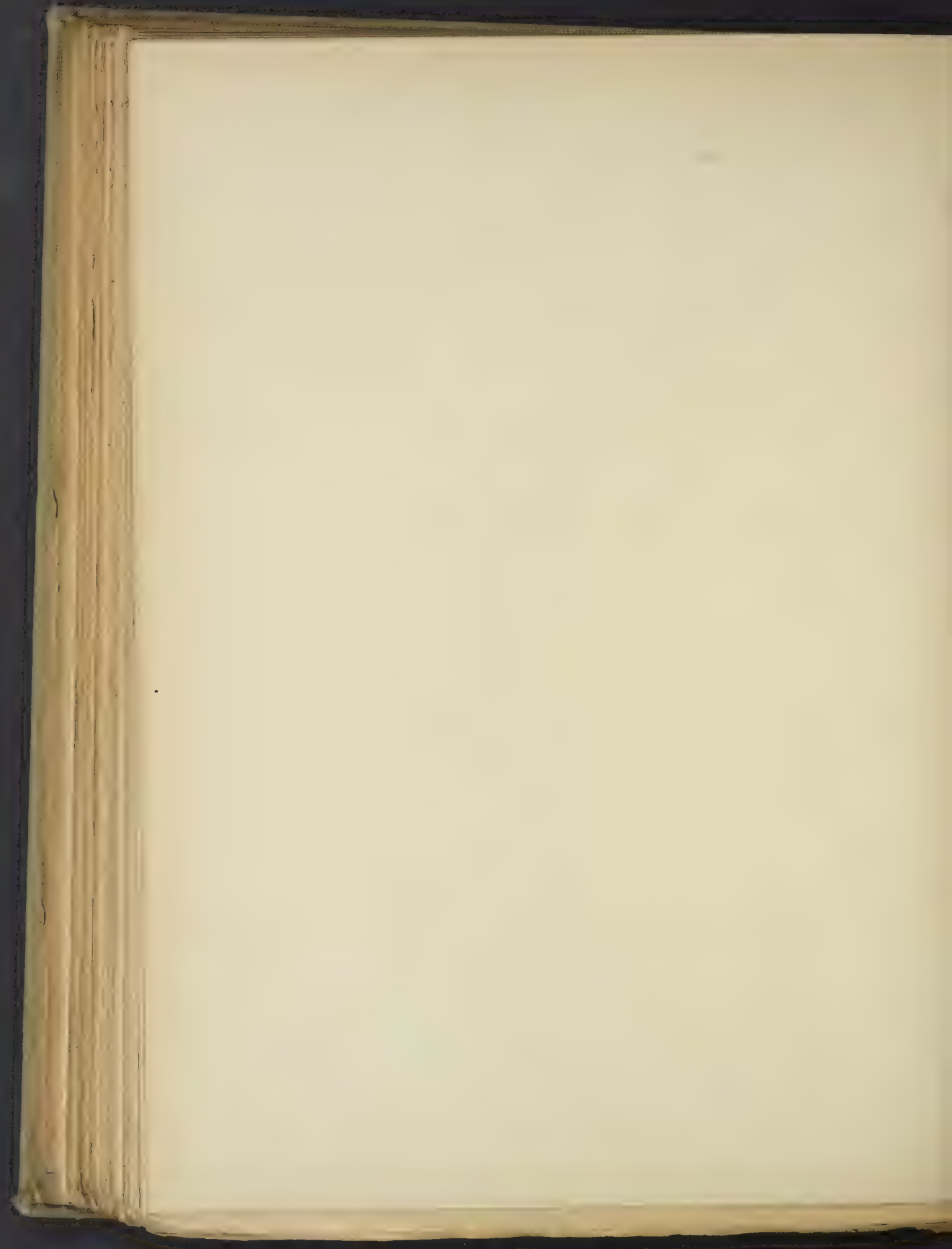
REBECCA, WIFE OF JOHN, FIRST LORD NORTHWICK, AND
MOTHER OF "THE THREE GRACES" (THE
THREE MISSES RUSHOUT)

(61)

COLLECTION OF J. PIERPONT MORGAN, ESQ.

REBECCA, WIFE OF JOHN, FIRST LORD NORTHWICK, AND
MOTHER OF "THE THREE GRACES" (THE
THREE MISSES KESWICK)





COLLECTION OF J. PIERPONT MORGAN, ESQ.



ANDREW PLIMER

BY HIMSELF

(75 F)

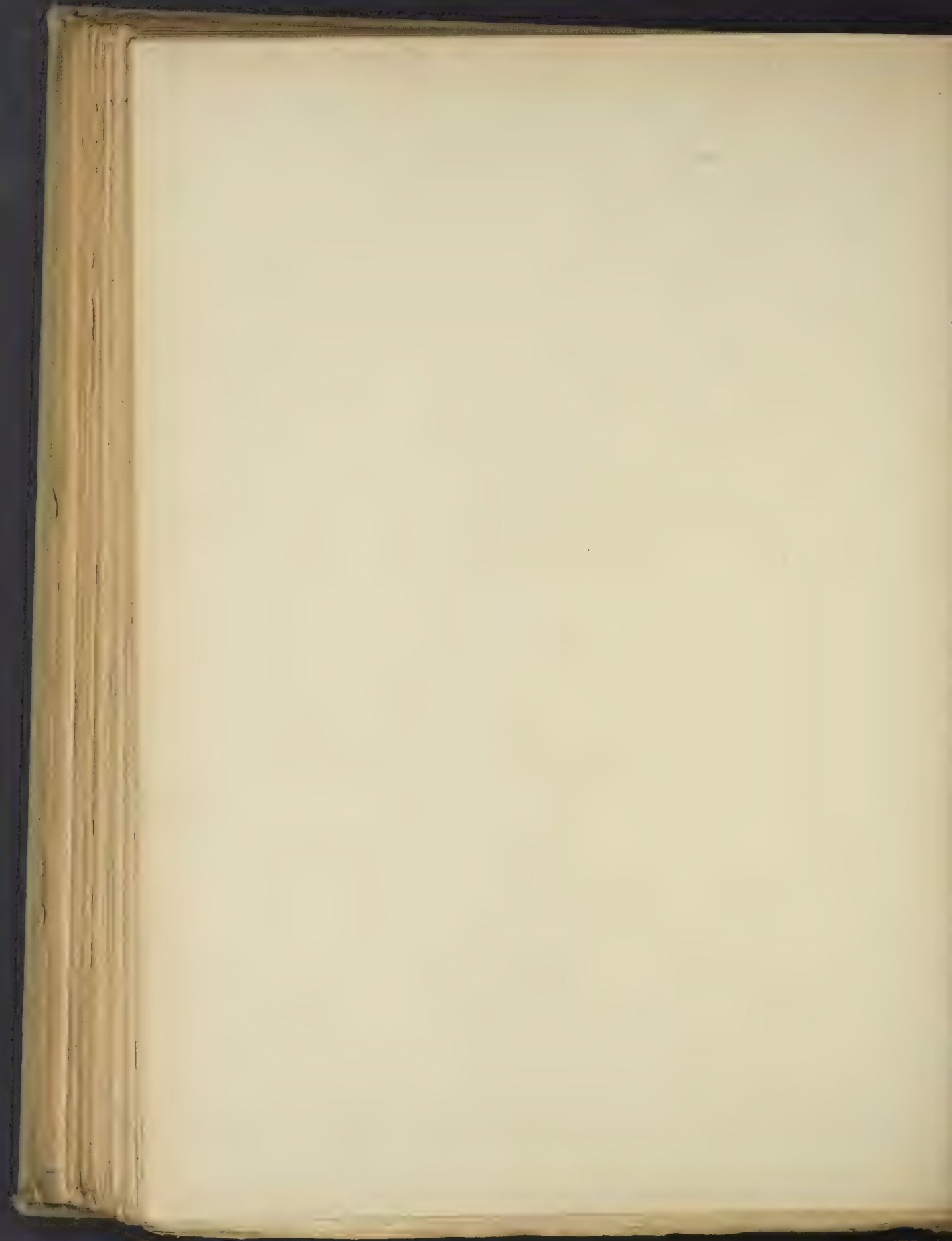
COLLECTION OF J. PIERPONT MORGAN, ESQ.

ANDREW PIERCE

BY HENRY

1841





COLLECTION OF J. PIERPONT MORGAN, ESQ.



GEORGIANA, DUCHESS
OF DEVONSHIRE

Signed A. P. 1786

(67)



HENRY, LORD PORCHESTER
AFTERWARDS SECOND EARL
OF CARNARVON

(69)



A GENTLEMAN. NAME UNKNOWN

(65)



CAROLINE, COUNTESS OF BESSBOROUGH
WIFE OF WILLIAM, SECOND EARL

(72)

COLLECTION OF J. PIERPONT MORGAN, ESQ.

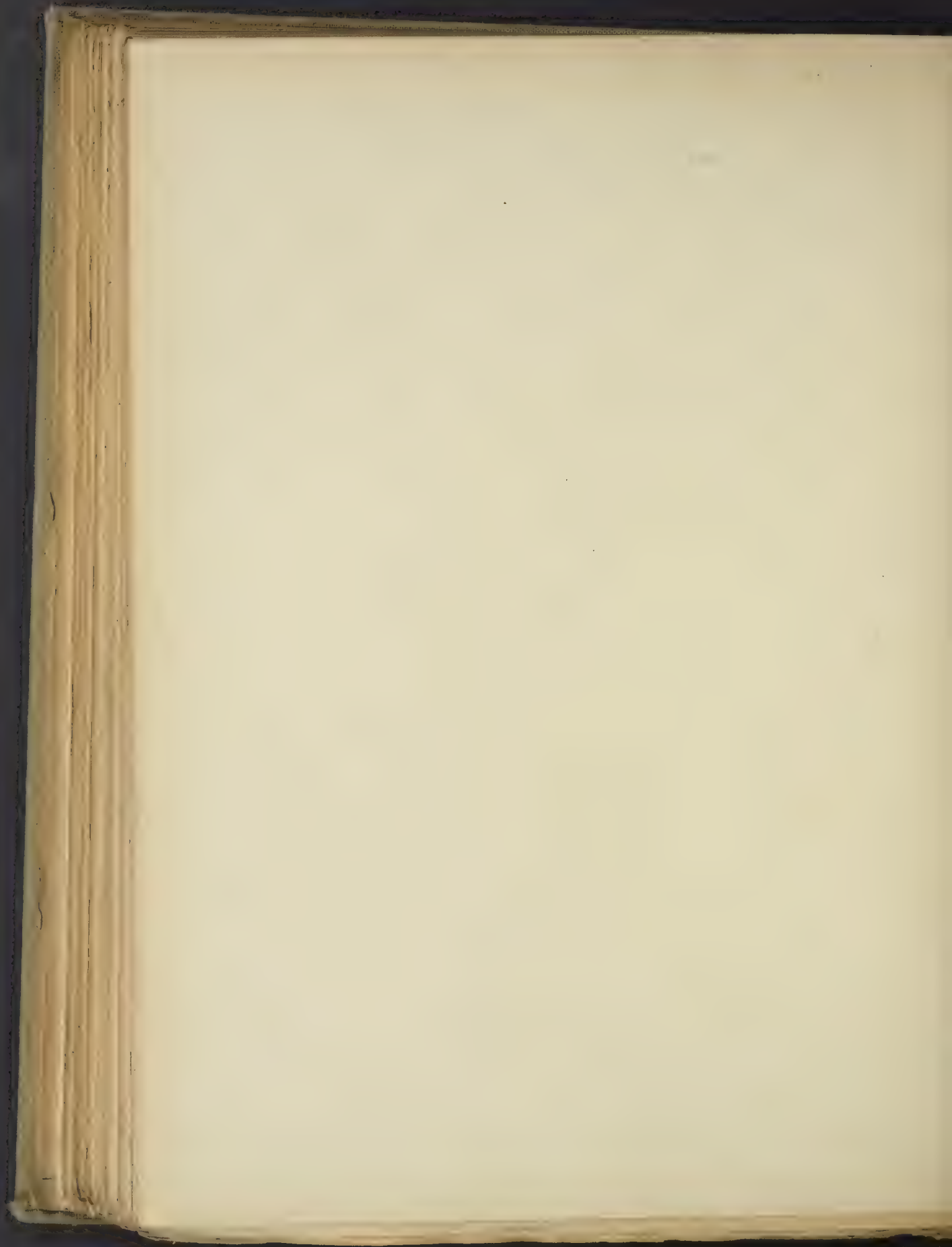
HENRY LORD PORTHESTER
FETTERMARKS SECOND EARR
OF CANTON

GEORGIANA DUCHESS
OF DEVONSHIRE
JANUARY 11. 1786

A GENTLEMAN. NAME UNKNOWN
1782

CAROLINE COUNTESS OF BRESSBOROUGH
WIFE OF WILLIAM SECOND EARL
1757





COLLECTION OF J. PIERPONT MORGAN, ESQ.



A LADY
NAME UNKNOWN
(75)



A LADY
NAME UNKNOWN
(71)

*There is a portrait of a
Gentleman on the
reverse of this
miniature*



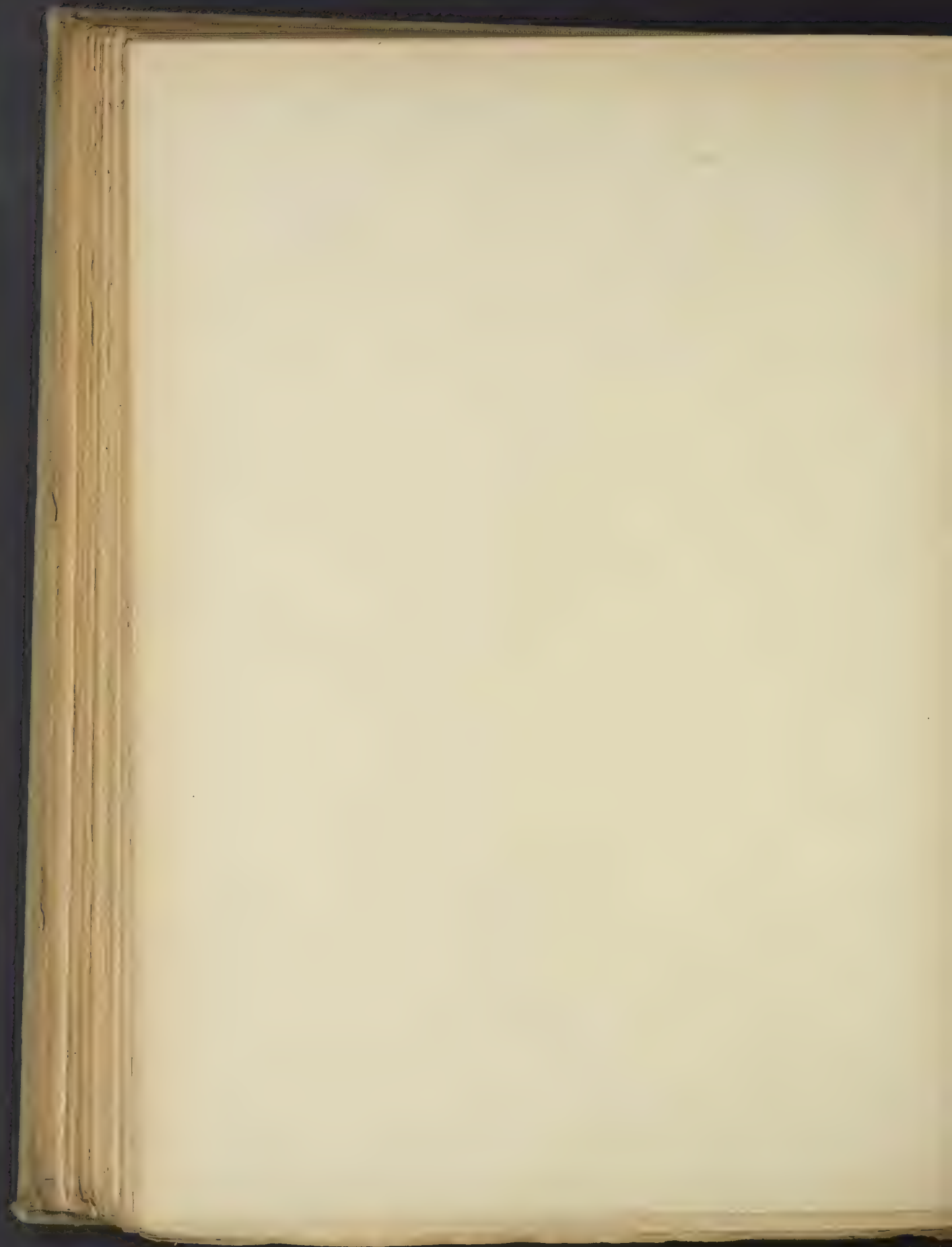
A LADY
NAME UNKNOWN
(68)



A LADY
NAME UNKNOWN
(62)

Initials E. R. on the reverse of this miniature





COLLECTION OF J. PIERPONT MORGAN, ESQ.



A LADY
NAME UNKNOWN
(73)



A LADY
NAME UNKNOWN
(66)



A LADY
NAME UNKNOWN
A MEMBER OF THE
GROSVENOR
FAMILY
(63)



MARY HOLTE BRACEBRIDGE
(58)

COLLECTION OF J. PIERPONT MORGAN, ESQ.

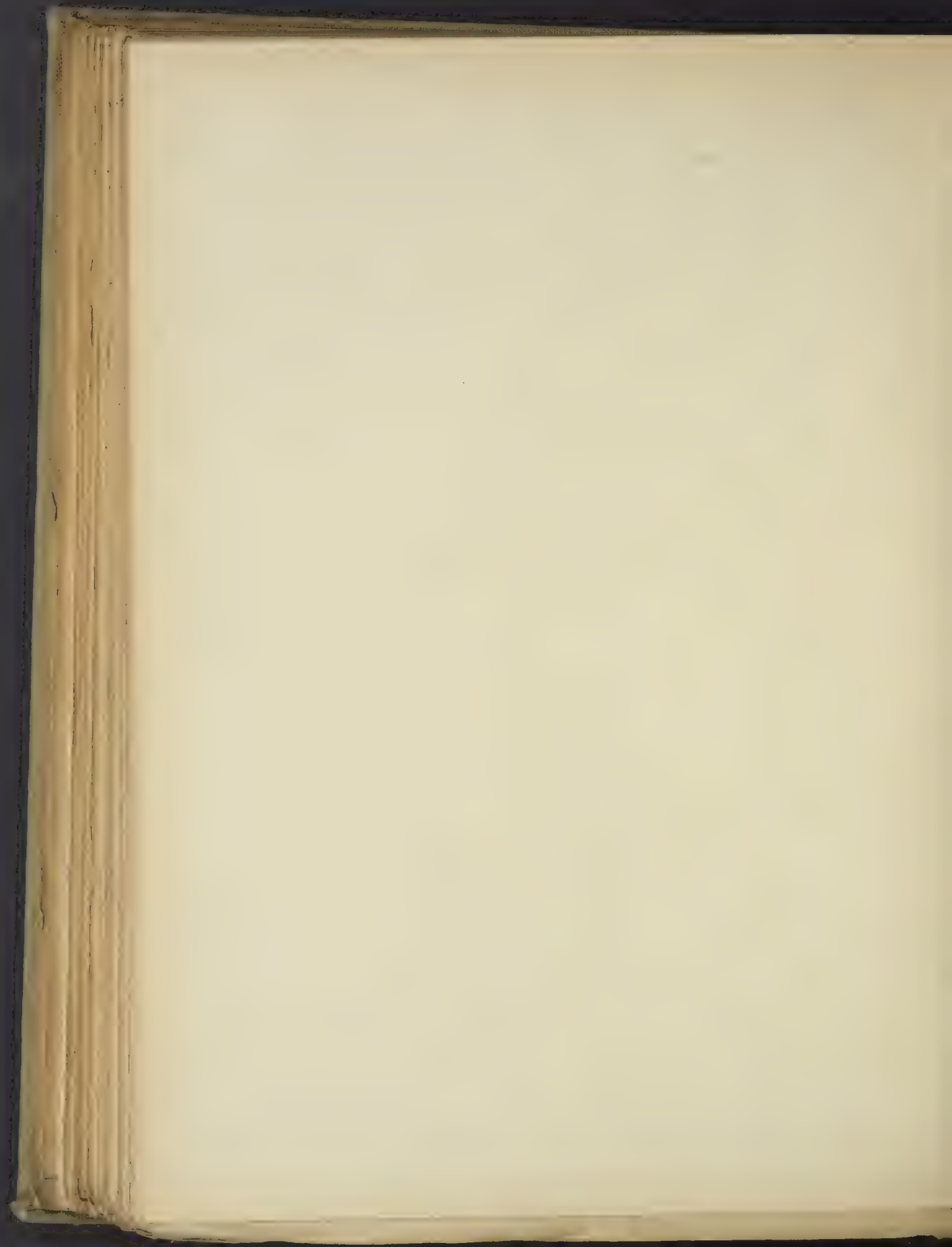
THE
NEW YORK
LIBRARY

OF
THE
LIBRARY
OF THE
MUSEUM
OF
ART AND
ARCHAEOLOGY

THE
LIBRARY
OF THE
MUSEUM
OF
ART AND
ARCHAEOLOGY

MARY HOLTE BRIDGE
2





IN THE POSSESSION OF MESSRS. DUVEEN



MRS. AMBROSE



MR. AMBROSE



MR. HANWAY



MR. CHERRY

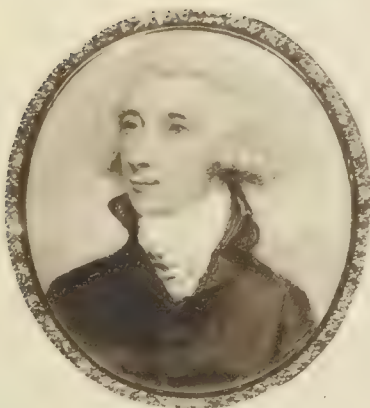
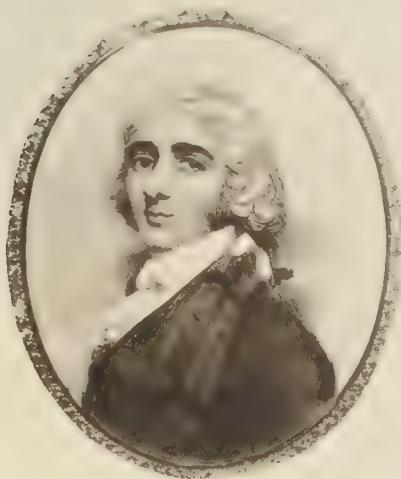
IN THE POSSESSION OF MESSRS. DUVEN

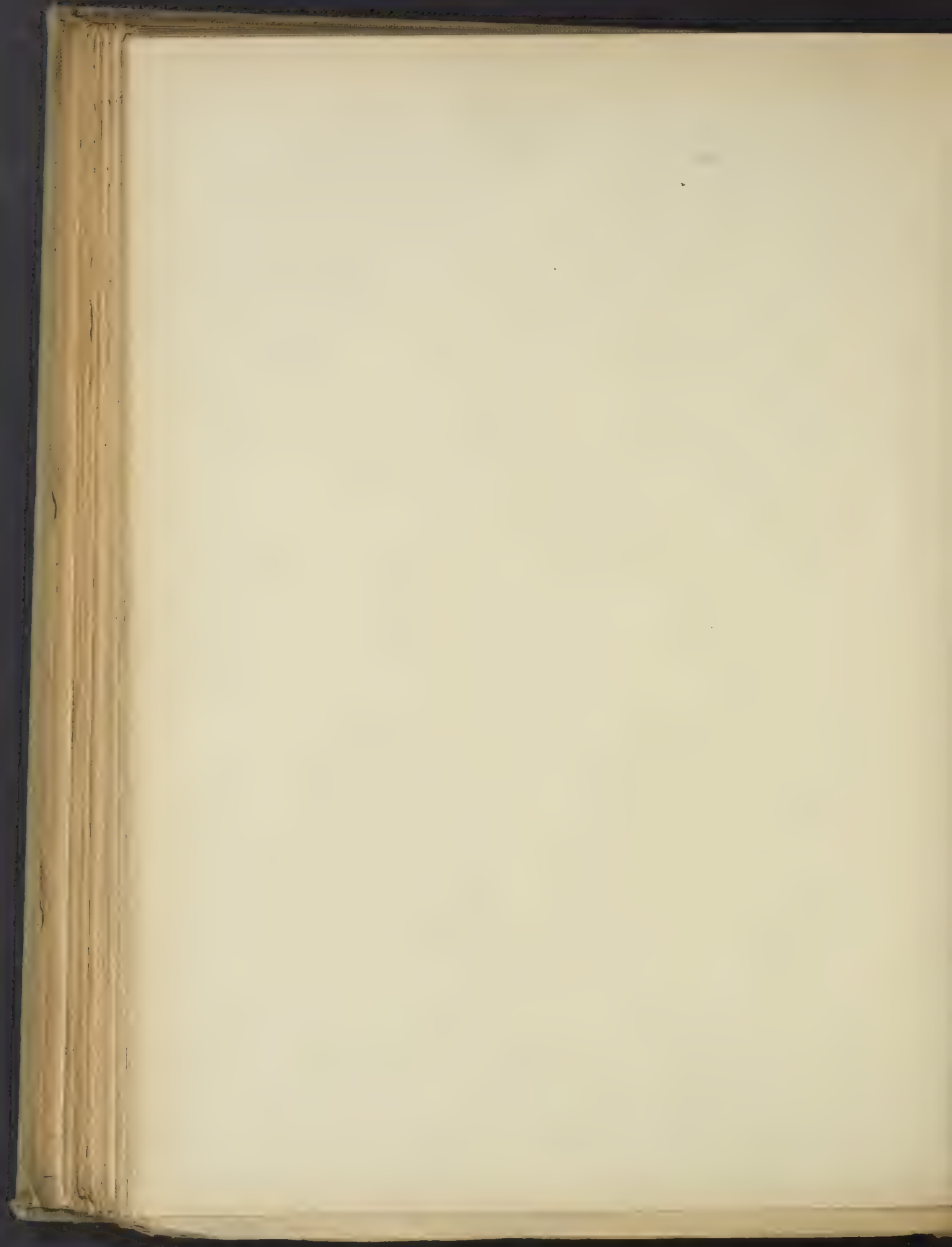
MR. AMBROSE

MRS. AMBROSE

MR. CHERRY

MR. HAZLETT



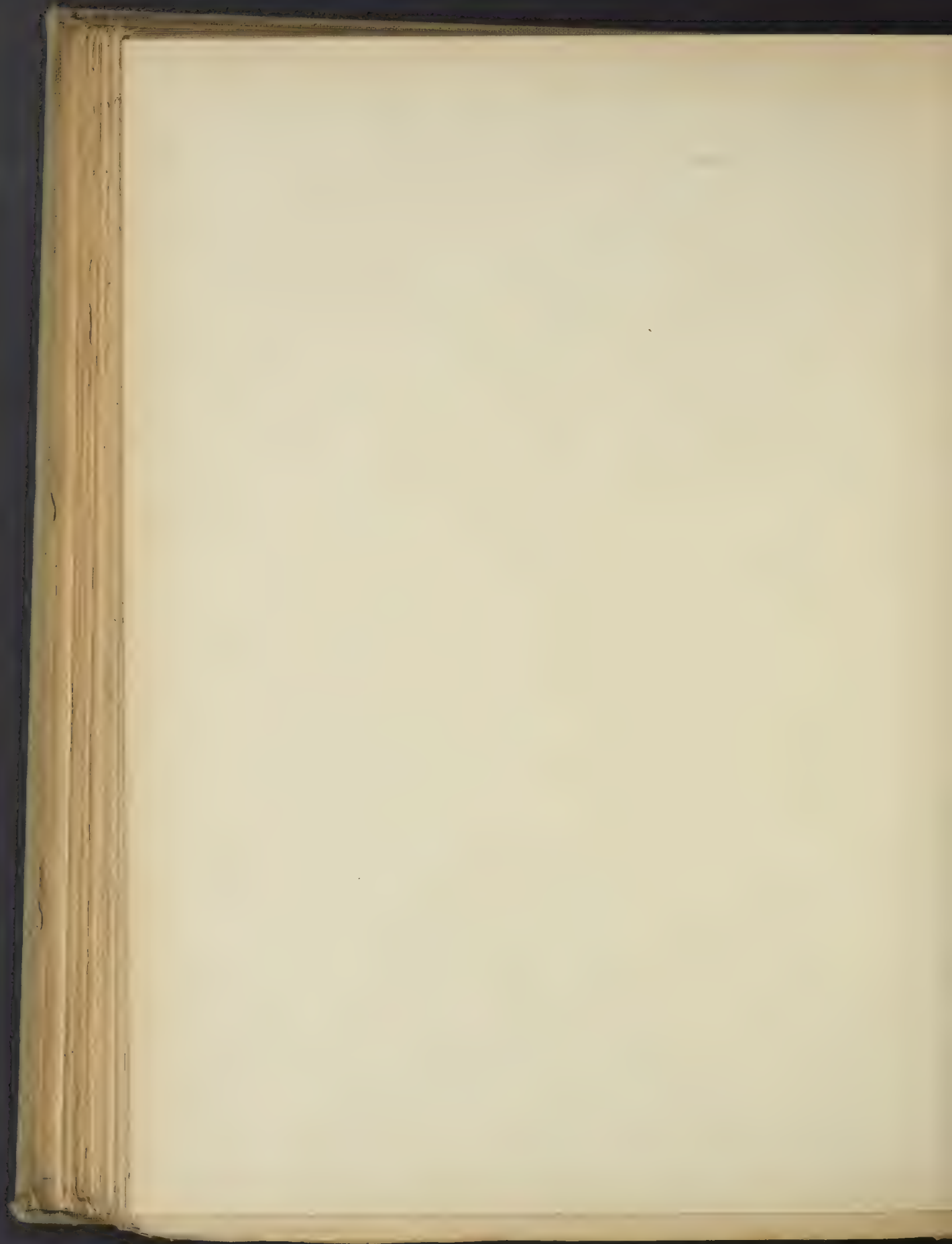




THE DEATH OF ANDREW, ONLY SON OF ANDREW PLIMER
IN OIL ON PANEL

THE DEATH OF 'TADDEUS' COLEMAN OF 'TADDEUS' LETTER







GEORGINA PLIMER
DAUGHTER OF NATHANIEL PLIMER
Initials G. P. on the reverse



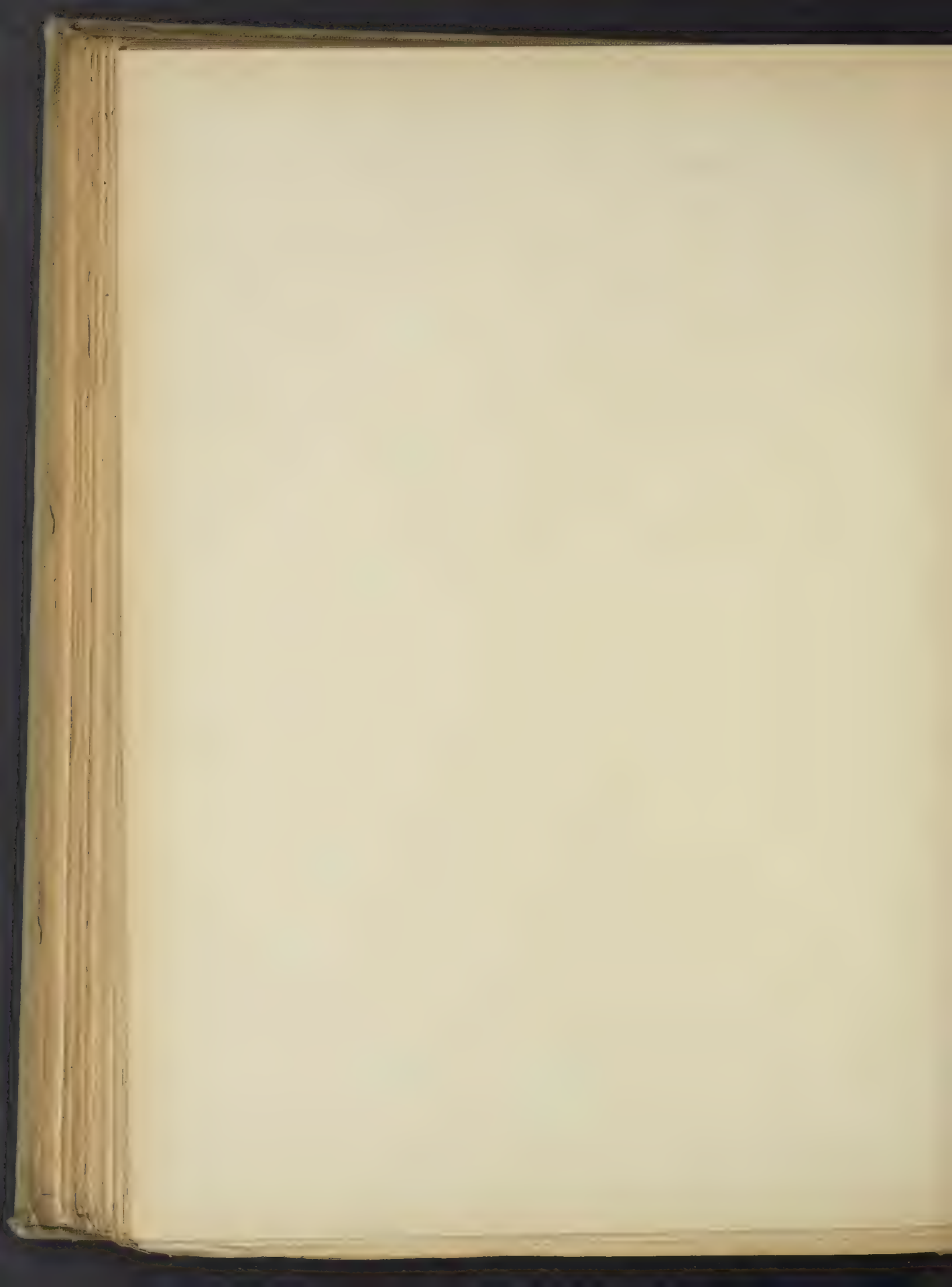
MARY PLIMER
DAUGHTER OF NATHANIEL PLIMER

УДОВОЛЪСТВО
ДОНЕДЪЛЪНОЕ
СЕРВАНТЪ

ДОНЕДЪЛЪНОЕ
СЕРВАНТЪ

СОПРЕДЪЛЪНОЕ СЪ СЕРВАНТЪ





COLLECTION OF
J. PIERPONT MORGAN
ESQ.



GORDON FORBES, ESQ.
(75 C)



SIR BROOKE BOOTHBY

COLLECTION
OF
GEORGE
SALTING, ESQ.



SIR CHRISTOPHER PEGGE

COLLECTION OF
J. PIERPONT MORGAN
ESQ.



A GENTLEMAN
NAME UNKNOWN

ESQ.
J. PIERPONT MORGAN
COLLECTION OF

GORDON FOREST, ESQ.

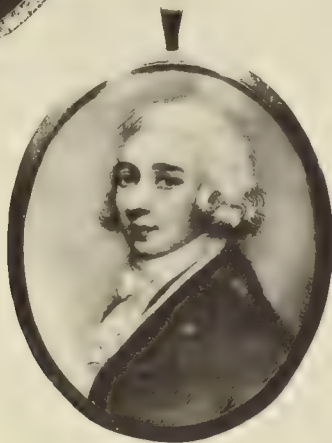
SALLING, ESQ.
GEORGE
OF
COLLECTION

SIR BROOKS BOOTHBY

SIR CHRISTOPHER LEGGE

ESQ.
J. PIERPONT MORGAN
COLLECTION OF

THE AZONA
/ GENTLEMAN



HENRIETTA SCOTT,
DUCHESS OF PORTLAND



COLLECTION OF THE
DUKE OF PORTLAND



MRS. KER OF BLACKSHIELDS

1784
Aged 23



MR. KER OF BLACKSHIELDS



ISABELLA MADELINE KER
AFTERWARDS MRS. WILLIAM
HERRIES

ALL IN THE
COLLECTION OF MISS KER



MRS. FITZHERBERT
1786

OWNER UNKNOWN

COLLECTION OF THE
DUKE OF PORTLAND

DUCHESS OF PORTLAND
HENRIETTA SCOT

COLLECTION OF MISS KER
ALL IN THE
ISABELLA MARINE KER
MR KER OF BLACKSHILL
1784

OWNER UNKNOWN
1780
MRS FITZGERBERT



PLIMER FAMILY COLLECTION



MRS. KNIGHT, MOTHER OF MRS. ANDREW PLIMER

PAINTING IN OIL

PLIMER FAMILY COLLECTION

MRS. KNIGHT, MOTHER OF MRS. ANDREW PLIMER

PAINTING IN OIL





HENRY CRATHORNE

1794

INSCRIBED
"A ROMAN CATHOLIC
GENTLEMAN OF
YORK"



COLLECTION
OF THE EARL
OF DYSART

A GIRL, SAID TO BE GEORGIANA, DUCHESS
OF DEVONSHIRE, AS A CHILD

GEORGIANA, DUCHESS OF DEVONSHIRE
WHEN YOUNG

COLLECTION OF THE EARL OF CARLISLE

COLLECTION OF THE EARL OF CARLISLE



MR. JAMES JUSTICE DEACON

ONE OF THE DAUGHTERS OF LOUISA
COUNTESS OF DYSART

COLLECTION OF MRS. STUART

COLLECTION OF THE EARL OF DYSART

THE EARL OF CARLISLE

BY
JAMES
CARLISLE
OF
DARBY

COLLECTION
OF THE EARL
OF DARBY

GEORGE IV. BY THE EARL OF CARLISLE
WITH NOTES

BY THE EARL OF CARLISLE
OF DARBY

COLLECTION OF THE EARL OF CARLISLE

ONE OF THE DUCHESSES OF DARBY
OF DARBY

COLLECTION OF MRS. STUART
OF DARBY

COLLECTION OF THE EARL OF DARBY





A LADY
NAME UNKNOWN

COLLECTION OF THE
MISSES
SWINBURNE



A LADY
NAME UNKNOWN

COLLECTION OF GEORGE
J. GOULD, ESQ., OF
NEW YORK



LADY AFFLECK AND HER THREE DAUGHTERS

OWNER UNKNOWN

A LADY
NAME UNKNOWN
COLLECTION OF GEORGE
J. GOULD, ESQ., OF
NEW YORK

THE
LIBRARY
COLLECTION
OF THE
MISSES
SWINBURNE

THE
LIBRARY

NEW YORK
J. GOULD ESQ. OF
COLLECTION OF GEORGE

NEW YORK
J. GOULD ESQ. OF
COLLECTION OF GEORGE

LADY ABEL K AND HER THREE DAUGHTERS

OWNER UNKNOWN





COL. FIELDEN
KILLED AT WATERLOO



MISS LOCKWOOD
1788



MISS BEDINGFELD, AFTERWARDS LADY PETRE
Signed and dated 1787

*A Replica of this miniature, equally genuine, and like it signed and dated,
belongs to Miss Charlotte Somers-Cocks*



THOMAS DAY, SON OF MR. THOMAS
DAY, AT THE AGE OF TWELVE



MR. THOMAS DAY

COLLECTION OF
V. A. BLACQUE, ESQ.

COLLECTION
OF THE
LORD BARNARD

COLLECTION OF
V. A. BLACOCK ESQ.

COL. NEEDLE
NO. 17

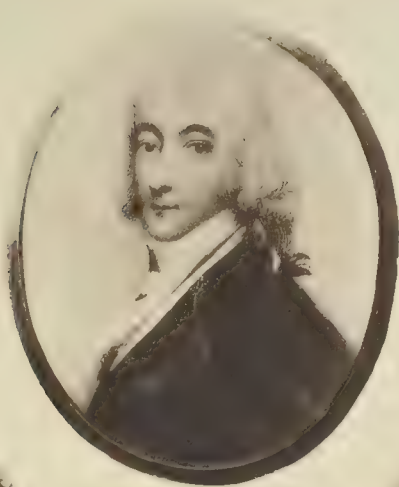
MISS LOCKWOOD
1797

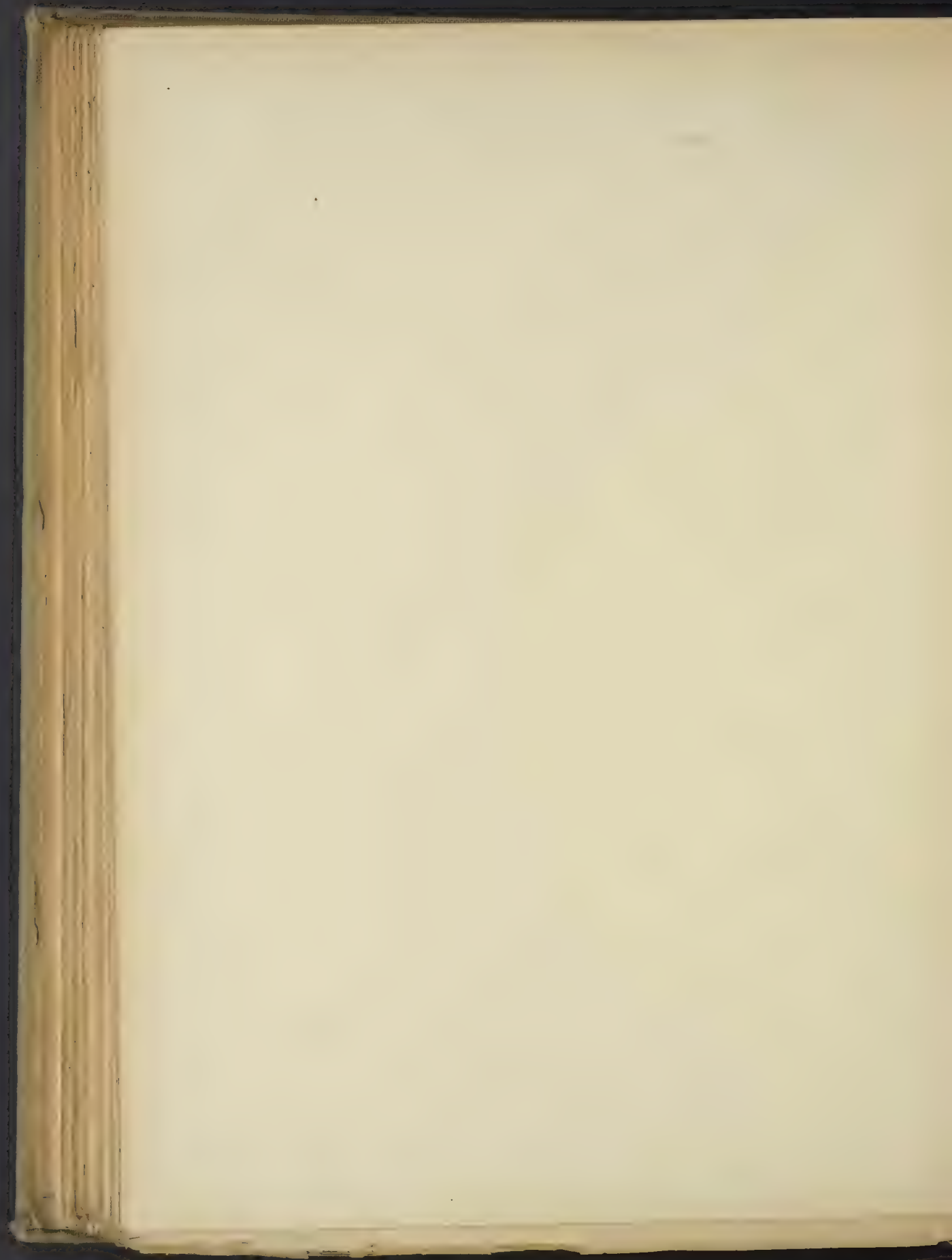
MISS BEDINGFIELD AFTERWARDS LADY PETRE
1797
1797
1797

COLLECTION
OF THE
LORD BARNARD

DAY AT THE AGE OF TWELVE
1797

MR. THOMAS DAY





COLLECTION OF



MRS. CRUTCHLEY

SIR WILLIAM BURRELL,
BART., F.R.S.
M.P. FOR HASLEMERE



MR. W. C. JERNINGHAM



EDWARD WALPOLE

COLLECTION OF
MISS VIOLET
DOUGLAS

AT ONE TIME IN THE
COLLECTION OF MISS
MERESIA NEVILL



DR. ANDREW COMBE

1797-1847

COLLECTION OF DOCTOR G. C. WILLIAMSON

COLLECTION OF

MRS. CRITCHLEY

SIR WILLIAM BURKE
BART. ESQ.
MR. R. HARRIS

MRS. W. J. HARRIS

COLLECTION OF
MISS VIOLET
DOUGLAS

EDWARD WALLACE

AT ONE TIME IN THE
COLLECTION OF MISS
MERESIA ZEILL

DR. ANDREW H. COBBE
DOCTOR

COLLECTION OF DOCTOR G. C. WILLIAMSON



COLLECTION OF HERR ALBERT JAFFÉ
OF HAMBURG



JOHN, TENTH EARL OF
WESTMORLAND



A GENTLEMAN
NAME UNKNOWN



A GENTLEMAN
NAME UNKNOWN

Set in a ring



PAGANINI



A LADY
NAME UNKNOWN

COLLECTION OF HERR ALBERT JAFFÉ
OF HAMBURG

A GENTLEMAN
NAME UNKNOWN

WESTMORELAND
JOHN TENTH EARL OF

A GENTLEMAN
NAME UNKNOWN
NAME UNKNOWN

A LADY
NAME UNKNOWN

PAGANINI





COLLECTION OF HERR ALBERT JAFFE
OF HAMBURG



THE DUCHESS OF BEDFORD



SIR CHARLES COCKERELL, M.P.



LADY NORTHWICK
(Probert Collection)



MISS MARTHA BUSHBY

COLLECTION OF HERR ALBERT JAFFE
OF HAMBURG

SIR CHARLES COCKFIELD M.P.

THE DUCHESS OF BEDFORD

MISS MARTHA BUSHBY

LADY NORTHWICK
Pierpont Collection



PLIMER FAMILY COLLECTION



LOUISA PLIMER, AFTERWARDS MRS. SCOTT

PAINTING IN OIL

PLIMER FAMILY COLLECTION

LOUISA PLIMER AFTERWARDS MRS SCOTT

PAINTING IN OIL



PLIMER FAMILY COLLECTION



DEVON FARMER

(ROYAL ACADEMY, 1810)

NAME UNKNOWN

PLIMER FAMILY COLLECTION

DEVON FARMER

ROYAL ACADEMY, 1810

NAME UNKNOWN



PLIMER FAMILY COLLECTION



LADY MANNERS



MRS. JACKSON



JOANNA PLIMER

BLUMER FAMILY COLLECTION

LADY HAZZERS

JOHN A. BLUMER

MRS. E. K. OZ



H.R.H. THE
DUKE OF SUSSEX



IN THE COLLECTION OF
H.R.H. THE DUKE OF
CAMBRIDGE, K.G.

COLLECTION OF
J. WHITEHEAD, ESQ.



PORTRAIT

INSCRIBED "PORTRAIT OF A. PLIMER, BY HIS
BROTHER NATHANIEL. ROYAL
ACADEMY. 1789"

See page 51



A GENTLEMAN
NAME UNKNOWN

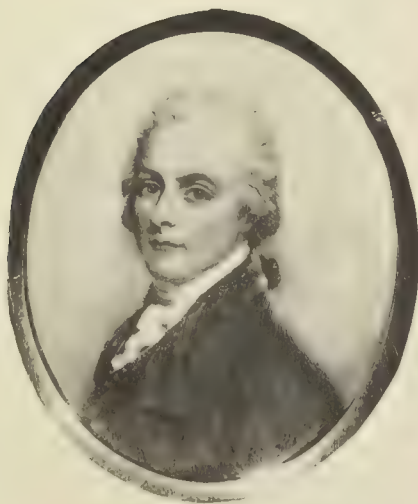
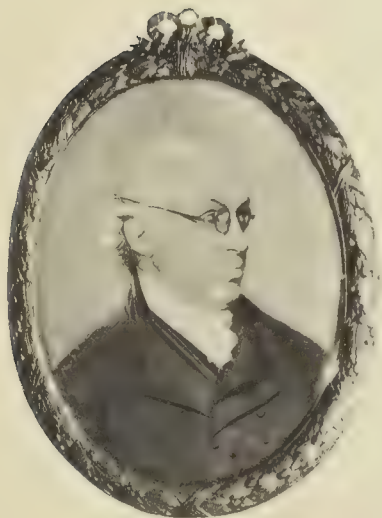
HERALD THE
DUKE OF SUSSEX

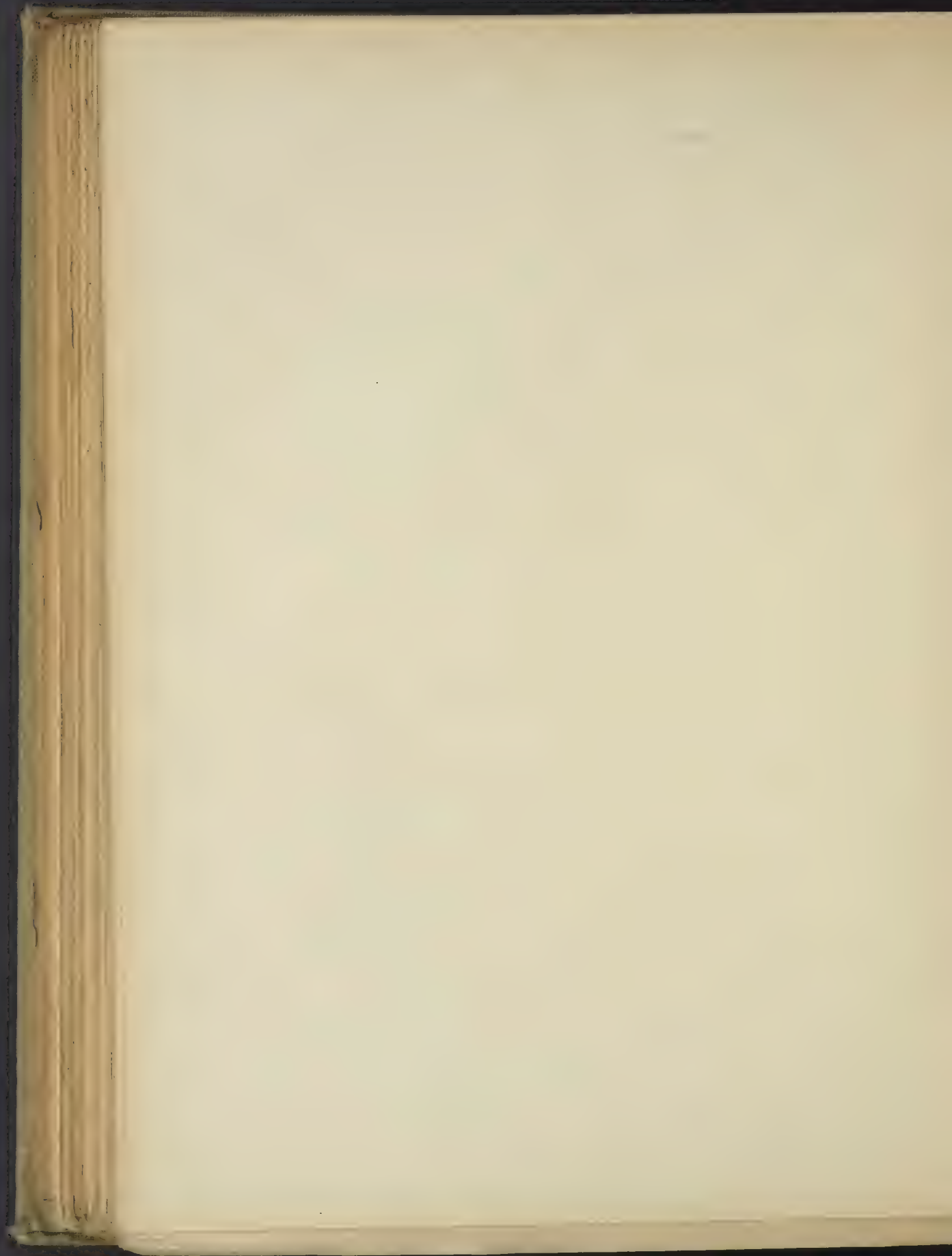
CAMBRIDGE, K.G.
H.R.H. THE DUKE OF
IN THE COLLECTION OF

J. WHITEHEAD, ESQ.
COLLECTION OF

A GENTLEMEN
NAME UNKNOWN

25. page 21
"ADAMANT 1720"
BROTHER NATHANIEL ROYAL
INSERIBED "PORTRAIT OF A LUTHER BY HIS
PORTRAIT





PLIMER FAMILY COLLECTION



JOANNA PLIMER, DAUGHTER OF ANDREW PLIMER

PLIMER FAMILY COLLECTION

JOANNA PLIMER DAUGHTER OF ANDREW PLIMER



COLLECTION OF

C. S. GULBENKIAN, ESQ.



MRS. GARTHSHORNE
WIFE OF DR. GARTHSHORNE
OF BATH



SOPHIA SCHUTZ
DAUGHTER OF MRS. SCHUTZ
OF GILLINGHAM HALL, NORFOLK,
AND WIFE OF HER COUSIN,
WILLIAM SCHUTZ
Set in a snuff-box.



THE SNUFF-BOX CONTAINING
THE MINIATURE



JOHN WILLES, ESQ.
OF HUNGERFORD PARK, BERKS

COLLECTION OF
MRS. CROKER
GRAND-GRAND-NIECE
OF SOPHIA SCHUTZ

COLLECTION OF A. A. DE PASS, ESQ.

COLLECTION OF

C. S. GLIBENKIAN, ESQ.

MRS. GARTHSORNE
WIFE OF DR. GARTHSORNE
OF BATH

THE MINATURE
THE SUFF-BOX CONTAINING
COLLECTION OF
MRS. CROKER
GRAND-CHILD OF
OF SOPHIA SMITH

SOPHIA SMITH
WIFE OF MR. SMITH
OF THE NEW HALL, NORFOLK
WIFE OF MR. SMITH
WIFE OF MR. SMITH
WIFE OF MR. SMITH

JOHN WILKES, ESQ.
OF THE HOUSE OF COMMONS

COLLECTION OF A. A. DE PASSE, ESQ.



PLIMER FAMILY COLLECTION

LOUISA PLIMER, AFTERWARDS MRS. SCOTT

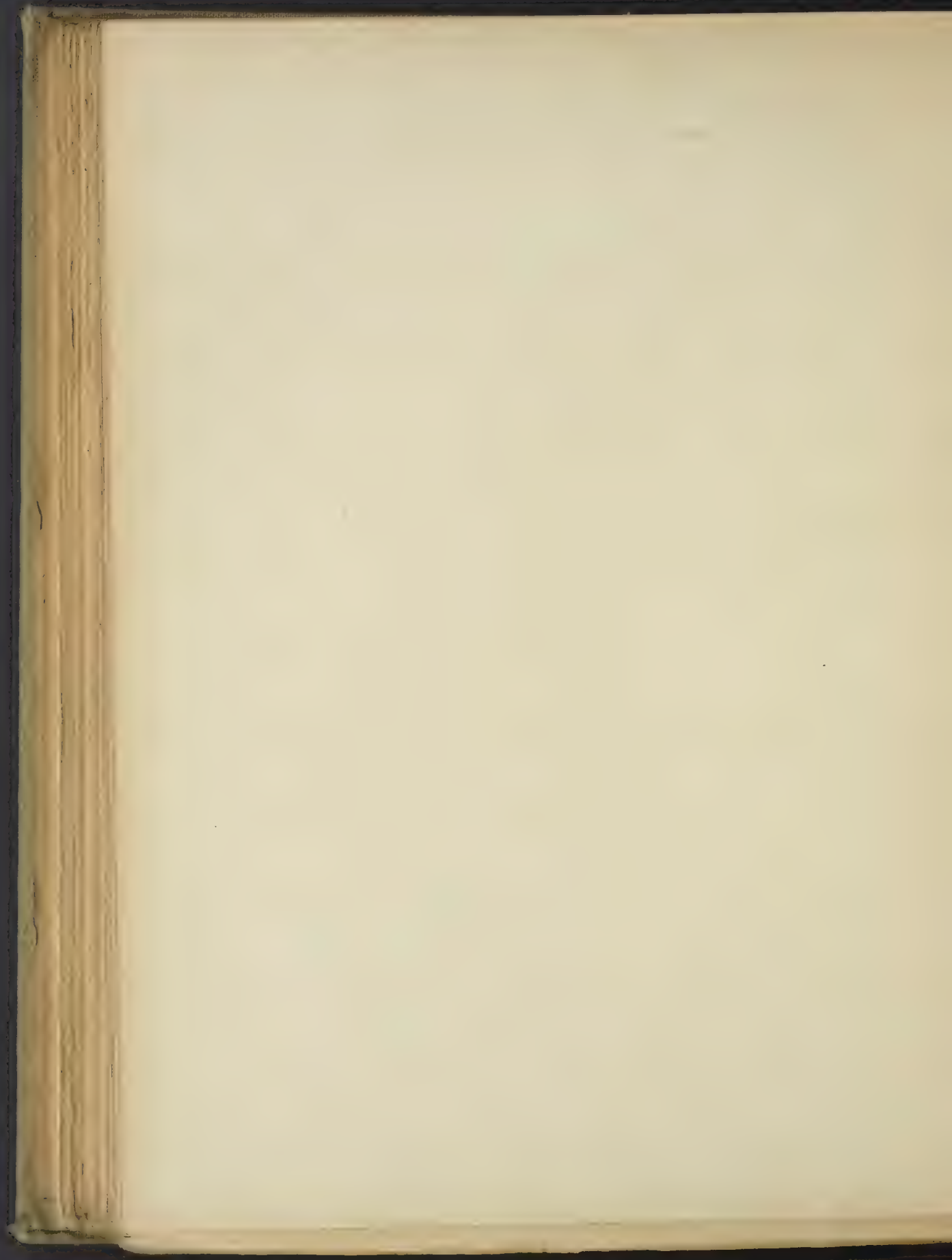
BY MARY ANN KNIGHT

PLMER FAMILY COLLECTION

LOUISA PLMER ALTHAM MRS SCOTT

BY MARK AND KNIGHT





COLLECTION OF THE



LADY SARAH SPENCER



WILLIAM S.
POYNTZ, ESQ.



COLLECTION OF
MICHAEL
TOMKINSON, ESQ.

A GENTLEMAN
NAME UNKNOWN

ELIZABETH GUNNING
AFTERWARDS DUCHESS OF ARGYLL



GEORGE BOWLES, ESQ.
BROTHER OF THE LADY NORTHWICK



SIR CHARLES KENT, BART.
AS A CHILD

COLLECTION OF THE HON. GERALD PONSONBY

COLLECTION OF THE

LADY SARAH SPENCER

WILLIAM S.
FOUNTAIN, ESQ.

COLLECTION OF
MICHAEL
LOWKINSON, ESQ.

ELIZABETH GLENNING
STEWART, Duchess of Argyll

THE GENTLEMEN
OF THE HOUSE OF COMMONS

SIR CHARLES KENT, BART.
BURLINGTON HOUSE

GEORGE BOWLES, ESQ.
HOUSE OF THE LAY NORTON

COLLECTION OF THE HON. GERALD PONSONBY



NATIONAL GALLERY OF SCOTLAND



ANDREW PLIMER

A PAINTING IN OIL BY ANDREW GEDDES, A.R.A.

Signed and dated 1815

NATIONAL GALLERY OF SCOTLAND

ANDREW PIMMER

A. PIMMER IN OIL BY ANDREW GEORGE T. R. I.

1812, 1813, 1814





COLLECTION
OF
WILLIAM
BEMROSE, ESQ.



A LADY
NAME UNKNOWN
MARRIED SISTER TO THE
ONE OPPOSITE
*Monogram A. C. M. S.
on reverse*

A LADY
NAME UNKNOWN
T. G. B. on reverse

COLLECTION OF

WILLIAM BEMROSE, ESQ.



A LADY
NAME UNKNOWN
ATTRIBUTED TO A. PLIMER
AND CALLED
LADY NORTHWICK



COLLECTION OF
MISS CHARLOTTE
SOMERS-COCKS

MISS SOMERS-COCKS

MISS BEDINGFELD
AFTERWARDS LADY PETRE





HON. ROBERT HENRY
MONCKTON



COLLECTION OF
THE VISCOUNT
GALWAY



OXFORD UNIVERSITY
GALLERIES

A GENTLEMAN
NAME UNKNOWN

CAPTAIN PRICE



A GENTLEMAN
NAME UNKNOWN



A GENTLEMAN OF THE
KEIGHLEY FAMILY

OXFORD UNIVERSITY GALLERIES

COLLECTION OF MRS. MARSH

HON. ROBERT HENRY
MORTON

COLLECTION OF
THE VISCOUNT
GALWAY

OXFORD UNIVERSITY
GALLERIES

CAPTAIN PRICE

A GENTLEMAN
NAME UNKNOWN

A GENTLEMAN OF THE
KNIGHTLY RANK

COLLECTION OF MRS. MARSH

A GENTLEMAN
NAME UNKNOWN

OXFORD UNIVERSITY GALLERIES






THE RIGHT HON.
SIR JOHN SINCLAIR

*An engraving from a
missing miniature
Dated 1792*




A LADY
NAME UNKNOWN

COLLECTION OF
MARSHALL HALL
ESQ., K.C.



A LADY OF THE
KEIGHLEY
FAMILY

COLLECTION OF
MRS. MARSH



THE LADY CATHERINE RODNEY
DAUGHTER OF THOMAS, SIXTH EARL OF WESTMEATH,
AND FIRST WIFE OF THE HON. JOHN RODNEY, 1789
WITH HER BABY DAUGHTER

OWNERS, MESSRS. DUVEEN

THE RIGHT HON
SIR JOHN SINCLAIR
BART
OF
GLASGOW

LADY OF THE
KINGDOM
FAMILY

MRS MARSH
COLLECTION OF

A LADY
TIME LADY

COLLECTION OF
MARSHALL HALL
ESQ. K.C.

THE LADY CATHERINE B. DUFF
DUFFIN & T. DUFFIN & CO. LONDON
THE LADY CATHERINE B. DUFFIN & CO. LONDON
THE LADY CATHERINE B. DUFFIN & CO. LONDON

COLL. MESSRS. DUFFIN



ALL BY MARY ANN KNIGHT



LADY FANNY PONSONBY

PLIMER
FAMILY
COLLECTION



LADY BAGOT

WIFE OF SIR CHARLES BAGOT

COLLECTION
OF THE
EARL OF
DENBIGH



INFANT CHILD OF
LADY DENBIGH



HON. CHARLOTTE
PENELOPE MONCKTON



INFANT CHILD OF
LADY DENBIGH

COLLECTION
OF THE
EARL OF
DENBIGH

COLLECTION
OF THE
VISCOUNT
GALWAY



A GIRL
NAME UNKNOWN

COLLECTION IN THE UNIVERSITY GALLERIES
OXFORD



ELIZABETH MARGARET JONES
OF OLD BURY COURT, GLOUCESTERSHIRE
b. 1800, d. 1819
dated 1809

COLLECTION OF MRS. R. C. BELL

ALL BY MARY ANN KNIGHT

COLLECTION
FAMILY
PLIMMER

LADY BAGOT
WIFE OF SIR THOMAS BAGOT

LADY FIZZY POZOSBY

COLLECTION
OF THE
EARL OF
DENBIGH

COLLECTION
OF THE
EARL OF
DENBIGH

LADY DENBIGH
INFANT CHILD OF
HON. CHARLOTTE
PERCIVAL MONTGOMERY

COLLECTION
OF THE
VISCOUNT
GALWAY

LADY DENBIGH
INFANT CHILD OF

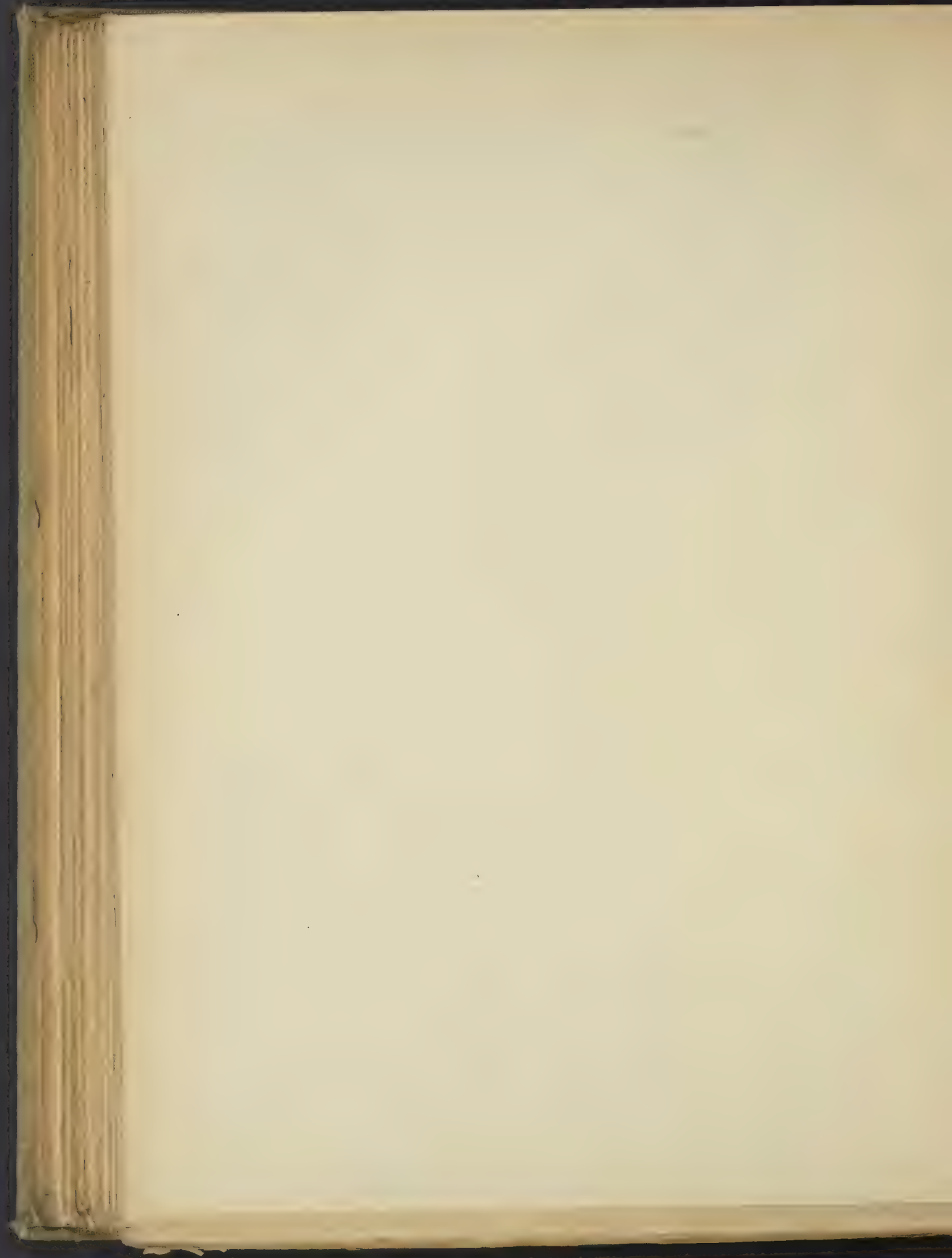
ELIZABETH MARGARET JONES
OF GLOUCESTER

A GIRL
THE LADY

COLLECTION OF MRS. R. C. BELL

SECTION IN THE UNIVERSITY GALLERIES
OXFORD





COLLECTION OF DOCTOR G. C. WILLIAMSON



LADY E. MANNERS

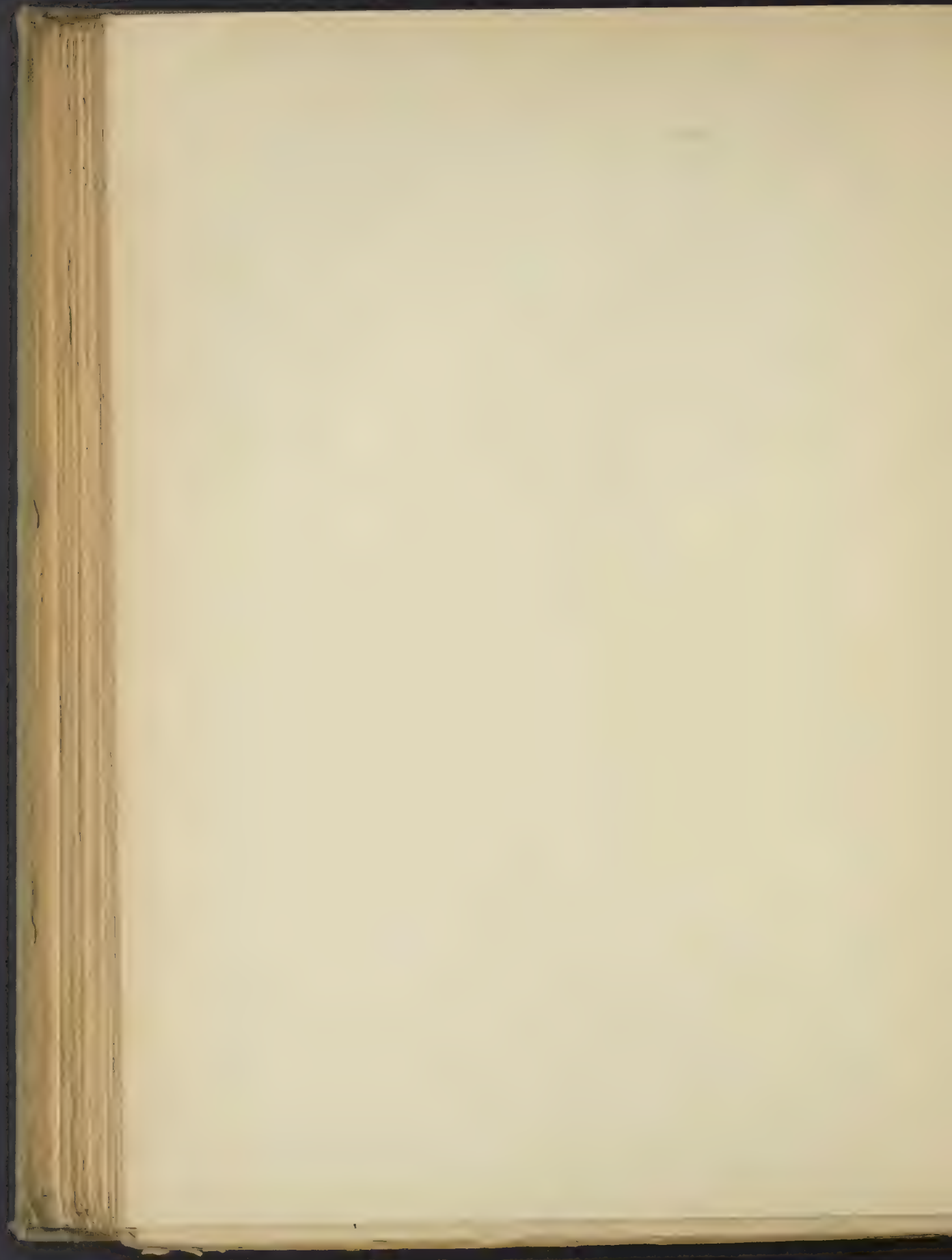
1818

COLLECTION OF DOCTOR G. C. WILLIAMSON

LADY E. MANNERS

1818





COLLECTION OF LOCKETT AGNEW, ESQ.



MISS FRANCES MARGARET WALPOLE
ELDEST DAUGHTER OF COL. LAMBERT WALPOLE, WHO
WAS SECOND SON OF THE HON. THOS. WALPOLE,
BROTHER OF THE FIRST EARL OF ORFORD



HENRIETTA FRANCES,
COUNTESS OF BESSBOROUGH



GEORGIANA, DUCHESS OF
DEVONSHIRE

COLLECTION OF CLAUD PONSONBY, ESQ.

COLLECTION OF DOCKET VOLUMES

MISS FRANKLIN W. WILSON
REPORT TO THE BOARD OF THE
HISTORICAL SOCIETY OF THE
HISTORICAL SOCIETY OF THE

GEORGE W. B. BROWN

HELEN W. BROWN

COLLECTION OF CLAUD BONSIBY



Appendix I

The Will of Andrew Plimer

Appendix I

The Will of Andrew Plimer

THIS is the last Will & Testament of me Andrew Plimer of Brighton in the county of Sussex Esquire. I direct my Executors herein after named immediately after my decease to pay all my just debts funeral & testamentary expenses. I give & bequeath unto each of my daughters Joanna, Charlotte & Selina the sum of Four hundred pounds sterling in order to make their shares in my property & estate equal with my daughter Louisa who received the sum of £400 upon her marriage. I give & bequeath unto my dear wife all my household goods, furniture plate linen china books & all other my household articles & things for her sole & separate use independent of any husband with whom she may happen to marry. I give & bequeath unto my esteemed friends George Marshall of Brewer Street Golden Square in the county of Middlesex Esquire & Mathias Koops Knight of Nottingham Place in the same County Esquire the trustees of this my will, the sum of Five thousand pounds & three pence £3—10 per cent reduced Bank annuities now standing in my name in the books of the Governor & Company of the Bank of England or in case such stock shall not be standing in my name at the time of my decease then by sale or realisation of my estate to invest or make up a like sum of Five thousand pounds £3—10 reduced annuities & do & shall stand & be possessed thereof & of the dividends interests & proceeds thereof upon trust when & as the same shall become due & be payable & be actually received but not by way of charge or anticipation to pay unto my said dear wife the dividends interest & annual produce of the said sum of £5000 $3\frac{1}{2}$ per cent reduced annuities for & during the term of her natural life for her own sole & separate use independent of any husband with whom she may happen to marry without power of anticipating, selling, mortgaging, charging or otherwise encumbering the same or any part thereof. And I do hereby declare that the receipts of my said wife shall notwithstanding any future coverture be

good & sufficient discharge from time to time to my said Trustees or Trustee for so much of the said dividends interest & produce as shall after the same have become due & payable be therein expressed to be received & after the decease of my said wife then the said principal sum of £5000 pounds shall fall into & be considered as part of the residue of my estate & effects & be paid & applied accordingly. And as to the residue of my said estate & effects I give & bequeath the same unto the said George Marshall & Matthias Koops Knight & the survivor of them Upon trust to sell & dispose of all such part thereof as may be saleable & to collect get in & receive & convert into money all the residue of my said personal estate as shall not consist of monies in the funds & stand & be possessed of all the monies arising from or by such sale or sales (subject to the payment of my said debts & the provision made for my said wife & the legacies hereby by me bequeathed) Upon trust for my four daughters Louisa Joanna Charlotte & Selina & their respective exōrs admōrs & assigns equally to be divided between them 'share & share alike as tenants in common & not as joint tenants. And I further declare that it shall be lawful for my said trustees or the survivor of them or the exōrs admōrs or assigns of such survivor from time to time at their discretion to sell the said sum of £5000—0—3 3½ per cent reduced annuities or such other amount of stock as at the time at my decease shall be standing in the Government funds & to invest the same or any part thereof in any other fund or upon mortgage of freehold property or leasehold property whereof at least 70 years shall be unexpired and also to alter & transpose such securities & that the new securities so taken & the monies placed thereon shall be & remain vested in my said trustees or the survivor of them & the exōrs admōrs or assigns of such survivor Upon & for the same trusts & to & for the same ends intents & purpose as are hereinbefore declared or expressed respecting the said original sum or such of them as shall be then subsisting or capable of taking effect. And further that it shall & may be lawful to & for my said trustees or the survivor of them & the exōrs admōrs or assigns of such survivor at any time or times to demise or lease & to enter into such agreement for tenancy of or demising or leasing all or any messuages tenements or premises which may come into their possession under or by virtue of this my will unto any person or persons for any term or number of years & either in possession or reversion at such yearly rent or rents & either with or without taking any fine premium or foregift for

or in respect of such demise lease or agreement (such fine premium or foregift if taken to be added to & be considered as part of the said trust monies & funds as aforesaid) as my trustees or the survivor of them or the exōrs admōrs or assigns of such survivor shall think proper.

And I do hereby direct & declare that if either of the said trustees shall die or be desirous of being removed from or become incapable of acting in the said trusts that it shall & may be lawful to & for the surviving or continuing trustee by any deed or writing under his hand & seal (subject nevertheless to the consent in writing of my said wife during her life time) to nominate & appoint one or more persons to be a trustee to act in the said trusts in the room or stead of the trustee dying or being desirous of being discharged or becoming incapable to act as aforesaid & that thereupon the said trust funds & securities shall become vested in such new trustee jointly with such surviving or continuing trustee upon the trusts aforesaid or such & so many of them as shall be then subsisting or capable of taking effect. Provided also and I do hereby declare that it shall be lawful for my said executrix & trustees for the time being or any of them by & out of all of the monies which by virtue of this my will shall come to them or any of their hands to deduct retain to & reimburse herself himself and them selves all such costs charges & expenses as they respectively shall or may sustain & expend or be put to in or about the execution of this my will or the trusts hereby in them reposed. And also that they shall be charged & chargeable respectively with their own respective receipts payments acts & wilful defaults only & for no other sums of money than what actually & respectively shall come to their hands by virtue of this my will nor with or for any loss or damage which may happen in or about the execution of any or all of the trusts aforesaid without their respective wilful default.

And I hereby nominate constitute & appoint my said dear wife the said George Marshall & Mathias Koops Knight Executrix & Executors of this my will & I give & bequeath unto the said George Marshall & Mathias Koops Knight the sum of¹ each as a small token of my esteem & regard And I do revoke all former wills by me at any time hereinbefore made & declare this to be my last will & testament In witness whereof I the said Andrew Plimer the testator have to this my last will & testament set my hand & seal this 26th day of July in the year of our Lord 1835

¹ The amount of this legacy was never filled in by the testator.

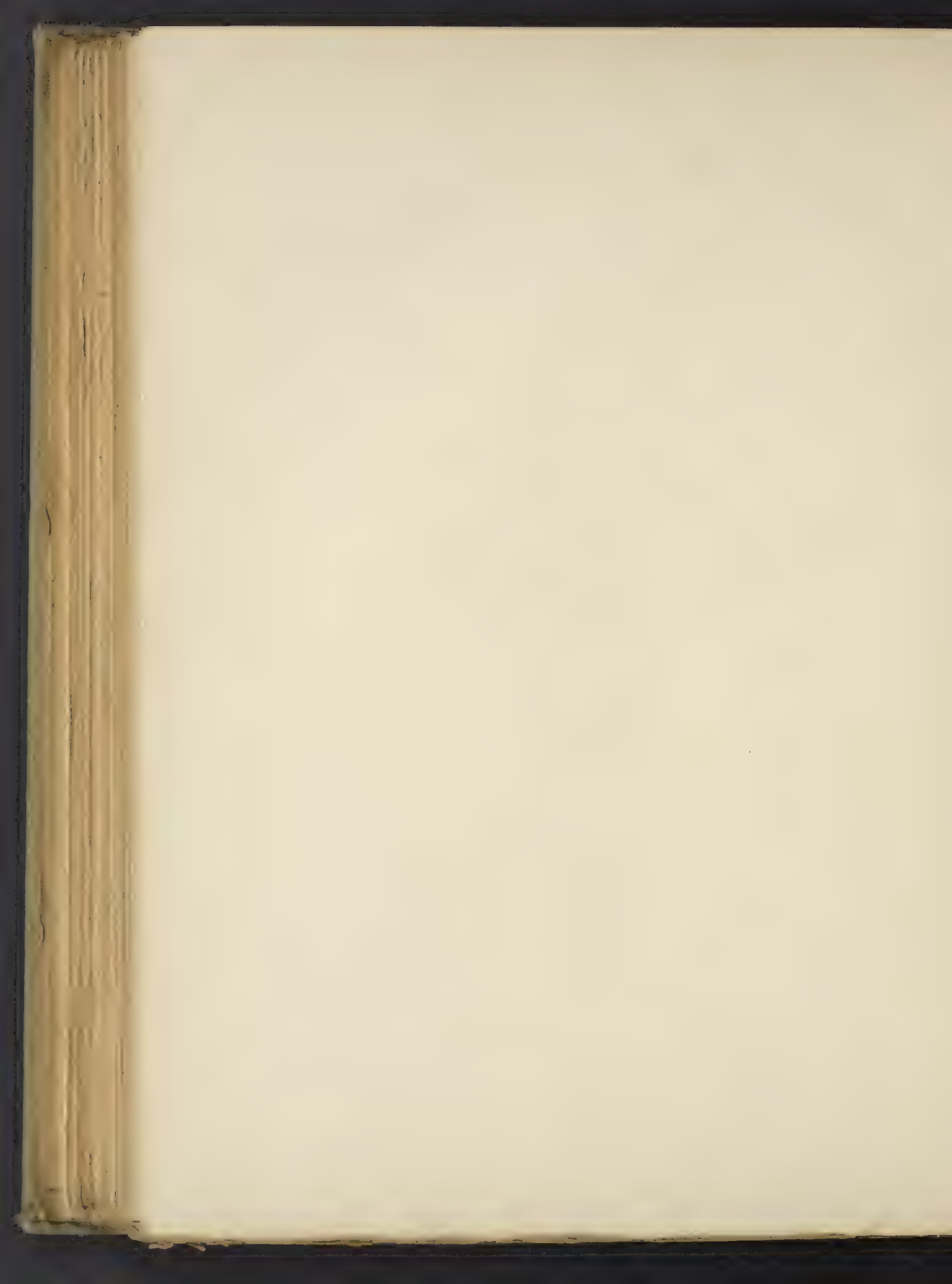
Signed sealed published & declared by the said Andrew Plimer the testator as & for his last will & testament in the presence of us who in his presence & in the presence of each other at his request have hereunto subscribed our names as witnesses to the execution thereof

Selina Knight Spinster 15 Grove End road Marylebone

J. W. Knight Gentleman same place

Appendix II

List of the Pictures exhibited by Andrew
Plimer at the Royal Academy and
other Galleries



Appendix II

List of the Pictures exhibited by Andrew Plimer at the Royal Academy

1786. 32, GREAT MADDOX STREET, HANOVER SQUARE.
38. A Poor Boy in a Cold Morning.
202. Death of Don Louis de Velasco at the Storming of the
Moro Fort at the Siege of Havana.
325. Frame of five Miniatures.
1787. 3, GOLDEN SQUARE.
270. Frame with five Portraits.
*N.B. Another edition of the Catalogue says three
Miniatures instead of five Portraits.*
270. A Lady in the character of a Gypsey.
335. A Gentleman.
1788. 336. Portraits of three Young Ladies in the character of
Gypsies, fortune tellers.
350. A Young Lady (enamel).
353. A Gentleman (miniature).
1792. 259. A Lady of Quality. (Lady Townshend.)
288. A Young Lady. (Miss Elliott.)
1793. 353. A Lady.
360. A Portrait.
1794. 463. A Young Lady and her Brother.
522. A Nobleman. (Duke of Manchester.)
535. A Nobleman.
1795. 510. A Lady and Child. (Mrs. F. Griggs.)
1796. 8, GOLDEN SQUARE.
534. A Lady of Quality. (Lady Heathcote.)

1796. 636. Three Young Ladies. (The Ladies Rushout.) (See page 3.)
1797. 1014. A Lady of Quality.
1799. 720. A Young Lady (miniature).
1800. 815. A Miniature.
1801. 819. A Portrait.
1802. 771. A Gentleman.
799. A Lady.
1803. 794. Lady C. Rushout. (See page 22.)
802. Mr. Scott.
1805. 340. Master Cunninghame.
344. A Lady.
365. Mrs. Mortimer.
1806. 663. Miss H. Leventhorp. (See page 25.)
735. Hon. Colonel Acheson.
1807. 893. Four Children. (See page 58.)
1810. 562. Indolence. A Portrait of a Gentleman.
658. A North Devon Country Gentleman Farmer. (See page 62.)
1818. UPPER YORK STREET, MONTAGUE SQUARE.
605. Lieut.-Colonel Grey.
680. A Child.
774. Mr. H. Bunn.
1819. 724. Mrs. Colonel Hughes.

List of Works exhibited at the British Institution and Suffolk Street.

1819. BRITISH INSTITUTION.
155. A Winter Scene. 2 ft. 9 in. × 5 ft. 1 in. (See page 29.)
261. Telemachus Landing. 4 ft. × 4 ft. 9 in.
265. Finding of Moses. 3 ft. 11 in. × 4 ft. 9 in.
1830. SUFFOLK STREET GALLERY.
465. Ben Saunders the Gamekeeper.
672. Mr. McDougall. (See page 65.)

N.B.—The attributions in brackets are taken from annotated copies of the catalogues.

Appendix III

List of the Pictures exhibited by Nathaniel
Plimer at the Royal Academy and
Society of Artists

Appendix III

List of the Pictures exhibited by Nathaniel Plimer at the Royal Academy

1787. 31, GREAT MARLBOROUGH STREET.

*N.B. One edition of the Catalogue says Great
Maddox Street.*

- | | |
|--------------------------|---|
| | 327. A Lady. |
| 1788. | 344. A Miniature. |
| | 351. A Gentleman. |
| 1789. | 302. A Gentleman. |
| | 320. A Lady. |
| | 336. A Gentleman. |
| 1790. | 303. A Family. |
| | 306. Isaac Perrins. |
| 1793. | 380. A Lady. |
| | 421. A Child. |
| | 445. A Lady. |
| | |
| 1794. 31, MADDOX STREET. | |
| | 530. A Lady and Child. |
| | 543. A Gentleman. |
| | 549. An Artist. |
| 1796. | 575. A Lady. |
| | 590. A Man and Child. |
| | 627. A Young Lady of Quality. |
| 1797. | 862. A Gentleman. |
| | 878. A Lady of Quality. |
| | 999. A Lady. |
| 1798. | 768. A Lady. |
| | 819. An Officer in the St. George's Volunteers. |

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ANDREW AND NATHANIEL PLIMER

1798. 886. A Gentleman in the Loyal Birmingham Light Horse.
891. A Young Lady.

1801. 81, NEW BOND STREET.
834. A Gentleman.

1815. 13, PADDINGTON STREET.
667. A Lady with a Child on her Back.

SOCIETY OF ARTISTS

1790. 252. Venus and Cupid.
253. Boy and Dog.
*253. A Lady (miniature).
1791. 177. A Lady (miniature).
178. An Officer (miniature).

Appendix IV

Notes respecting Miniatures by Andrew and
Nathaniel Plimer recently sold in London

Appendix IV

Notes respecting Miniatures by Andrew and Nathaniel

Plimer recently sold in London

Miniatures sold at Christie's and attributed to Andrew Plimer in the auction catalogues unless otherwise described.

July 1st, 1896.

- Lot 15. Portraits of the Hon. Anne, Harriet, and Elizabeth Rushout, daughters of Lord Northwick, $4\frac{1}{2} \times 5\frac{1}{2}$. Bought of Mary Pidding of Exeter, who was in Plimer's service as housekeeper. 50 guineas.
20. Lady Affleck and her Daughters. A large oval miniature by Andrew Plimer, signed. From the collection of the late Matthew Corney, Esq., of Liverpool. $24\frac{1}{2}$ guineas.

February 12th, 1897.

- Lot 204. Portrait of a Lady, with long curling hair, in white dress, by Plimer, in gilt locket. £2 10s.

June 29th, 1897.

- Lot 44. Portrait of Lady Stormont, with powdered hair, in pink dress with blue ribbons, by Andrew Plimer, signed and dated "A P 1786," in oval gold locket, with hair at the back. £115 10s. Bought by Colnaghi.
77. Portrait of Lord Hill, in military uniform, by Andrew Plimer. £29 8s. Benjamin.
78. Lady Theresa Strangways, in lace cap, by the same. £56 14s.
79. Head of a Child, in white lace dress and cap, by the same. £6 6s. Dill.

All the above are in a rosewood frame glazed.

- Lot 90. A Lady and Three Children, seated on a sofa, a large oval miniature, by Plimer (? if the same as sold on July 1st, 1896). £32 11s.

May 29th, 1900.

- Lot 80. Portrait of Rebecca, 1st Lady Northwick, daughter of Humphrey Bowles, Esq., of Wanstead Grove, Essex, with powdered hair, in white cap and dress; miniature, by Andrew Plimer.
81. The Hon. Elizabeth Rushout (afterwards the Hon. Mrs. Grieve), third daughter of John, 1st Lord Northwick, by the above lady, as a young girl, in white dress and white ribbon in her hair; miniature by the same.
82. The Hon. Harriet Rushout (afterwards Lady Cockerell, second daughter of John, 1st Lord Northwick), as a girl in low-cut white dress and white ribbons in her hair; miniature, by the same.
83. The Hon. Anne Rushout (eldest daughter of John, 1st Lord Northwick), as a girl in low-cut white dress and white fillet in her hair; miniature, by the same. £3,045 for the four. Agnew.

May 22nd and 23rd, 1900.

- Lot 467. A Gentleman with powdered hair, in blue coat with brass buttons. Signed A. P. 1785. £21. Eyles.
585. A Lady in white dress, yellow and white turban, and a Gentleman with powdered hair in blue coat. Signed A. P. 1787. £25 4s. Eyles.

Jan. 24th, 1901.

- Lot 13. Portrait of Mrs. Garthshorne, wife of Dr. Garthshorne of Bath, with brown hair falling in long ringlets on her shoulders, wearing a lace headdress and white robe; oval miniature, by Andrew Plimer. £199 10s. Gulbenkian.

June 12th, 1901.

- Lot 109. Portrait of a Lady, with long black hair falling on her shoulders, in white dress and straw hat with crimson ribbon, seated before a table on which is a group of fruit. £120. Duveen.

- Lot 110. A Lady, with short curling hair, in white headdress and blue and brown robe; oval. £37 16s. Phillpot.
111. A Lady, with curling brown hair, in white cap and grey dress, with lace collar; oval. £17 17s. Glen.
112. A Gentleman, with powdered hair, in pale brown coat and white cravat; oval. £4 4s.
113. A Youth, with curling brown hair, in blue coat and white cravat; oval. £25 4s. Davis.
114. A Child, with light brown hair, in white dress; oval, in gilt locket. £39 18s. Gribble.
115. Portrait of Miss Charlotte Plimer, the artist's daughter, in large straw hat with flowers, black and white dress, and gold-laced crimson bodice; a large miniature. £54 12s. Phillpot.
116. A Lady, leaning on a balcony, in blue, white, and yellow dress with slashed sleeves, pink scarf, and yellow head-dress, wearing pearls. £50 8s. Phillpot.
130. Portraits of Mr. Hanway, in brown coat and white cravat, and of Miss Louisa Hanway, his daughter, with curling brown hair falling on her shoulders, in white dress with blue sash; a pair of miniatures in oval gold locket. £409 10s. Duveen.

March 6th, 1902.

- Lot 84. The Hon. Mrs. Cochrane, with long curling powdered hair bound by a white fillet, in white dress and cravat; oval miniature, in gilt frame. £420. Duveen.

May 14th, 1902.

- Lot 9. Master Parke, in dark blue coat and white collar; in gold locket. £105. Hodgkins.
10. A Lady, with curling hair falling in ringlets on her shoulders, and bound with a pearl fillet; in pale blue and white robe; signed at the back and dated 1790. £250. Gall.
14. Miss Selina Knight, with curling brown hair, wearing white robe, her head turned to the right, and leaning upon her right hand, the right arm resting upon the arm of a couch; in square ebonized frame. £48. Renton.

June 9th, 1902.

- Lot 94. Portrait of a Lady, with powdered curling hair, in white dress, a bow of ribbon tied under her chin; signed with initials and dated 1786; in gold locket. £20. Not sold.
95. Portrait of Mrs. Ambrose, with long curling hair; in white robe and with a scarf in her hair; in locket. £280. Duveen.
96. Sir Brooke Boothby, with powdered curling hair; wearing brown coat and white stock. £22. Not sold.
97. Portrait of an Officer, with powdered hair; wearing red uniform with blue facings and white cravat; by N. Plimer; signed with initials and dated 1787. £56. Not sold.
122. Portrait of Mrs. Cheveley (*née* Wedd), mother of the late Mr. Cheveley of Putney; with long curling brown hair, wearing white dress and headdress; oval miniature. £20. Osborne.
123. Portrait of a Young Lady, with long curling brown hair; in white dress; oval miniature. £14. Not sold.

June 10th, 1902.

- Lot 106. A Frame, containing nine miniature portraits of ladies and gentlemen, chiefly of the time of George III., including a portrait of a lady, in white dress and black and white headdress, attributed to Plimer; and a gentleman, with powdered hair, in brown coat and white cravat; by the same. £95. Not sold.

Miniatures by Plimer, chiefly purchased of the Plimer Family.

- Lot 110. Mrs. Plimer and Child, half-length, as the Madonna and Child; in oval gilt locket, with enamel back. £63. Hodgkins.
111. Miss Plimer, in white dress and lace cap; in oval gold locket, with opal enamel back. £99 15s. Colnaghi.
112. Miss Plimer, with long black hair, in white dress; in oval locket, with opal enamel back, and hair. £15 15s. Colnaghi.

- Lot 113. Miss James, with brown hair bound by a fillet, in white dress; in oval gold locket, with dark blue enamel back. £15 15s. Hodgkins.
114. Miss Plimer, in white dress, her arm behind her back, three-quarter length; in oval gilt locket. £86 2s. Hodgkins.
115. Mr. and Mrs. James; in oval gilt frame. £52 10s. Hodgkins.

November 19th, 1902.

- Lot 15. A Gentleman, wearing powdered wig; in dark blue coat and white cravat; by Nathaniel Plimer; signed with initials and dated 1788; in gold locket, mounted as a brooch. Baker Collection. £22 1s. Hodgkins.
29. A Gentleman, wearing uniform with braided coat and fur collar; in gold locket, with hair at back. Baker Collection. £37.

November 26th, 1902.

- Lot 59. George Worrall, Esq., with powdered hair, wearing blue coat with velvet collar, and white cravat; by Andrew Plimer; in gold locket. Mackenzie Collection. £68 5s.

January 22nd, 1903.

- Lot 129. A Gentleman, wearing dark blue coat and white cravat, in gold locket; initials R. D. at back in seed pearls. £21. Vokins.

Sotheby's Sales. April 15th, 1901.

- Lot 86. Miniature, full-faced Portrait of a Young Lady, powdered hair and white headdress, white bodice unfastened at the neck; by Plimer; in original gilt scroll frame. £152. Waters.

Foster's Sales. April 23rd, 1902.

- The Duke and Duchess of Devonshire; dated 1786. £609. Hodgkins.

Appendix V
Engravings after Plimer

Appendix V

Engravings after Plimer

MRS. ESTEN. Engraved by Mackenzie from a miniature by Plymer (*sic*).

THE RT. HON. SIR JOHN SINCLAIR. Engraved by T. Hodgetts and Son, from a miniature by Plimer of 1792. Published by Henry Colburn and Richard Bentley, 1831.

COLONEL KEMYS TYNTE.

THE CHARMING SISTERS, Ladies of the Rushout Family. Engraved by E. Stodart. Published Oct. 1st, 1892, by F. B. Daniell, 32, Cranbourn Street, W.C.

Oval engravings of Rebecca, Lady Northwick, and her three daughters, Anne, Harriet, and Elizabeth, inscribed as follows:

"R. N. A Baroness's Coronet Plimer pinxt Burke fecit"

"A R. Plimer pinxt Burke fecit"

"H. R. Plimer P Burke S"

"E R Plimet (*sic*) pinxt Burke fecit"

N.B.—This set of four impressions in fine condition is worth over a hundred pounds.

There is a lithograph of the three sisters from the large miniature group (see page 4) inscribed "Painted by Plimer. M Gauci lith".

A print of a View near Rome, done in 1760, has been attributed to Plimer, but is the work of quite another man, one "J. Plimmer," who was at that time a resident in Rome.

Appendix VI

Catalogue of the Works of Andrew Plimer
at present known

Appendix VI

Catalogue of the Works of Andrew Plimer at present known

*With references in square brackets to the Loan Exhibitions at which they
have been shown.*

ABERDARE, THE LORD, Longwood, Winchester.

Mr. Clayton. ⁴ Signed A P 178(?). (See pages 14 and 15.)

Mrs. Clayton. Signed and dated 1786.

Miss Clayton. Signed and dated 178(?). (Called on the back,
Miss Clayton Napier.)

Miss E. Clayton. Signed and dated 1786.

Mr. G. Clayton. Signed and dated 178(?).

ALDENHAM, THE LORD, St. Dunstan's, Regent's Park.

Portrait believed to represent Mary Meyer, the daughter of Jeremiah
Meyer, in the dress of a Westminster scholar. Inscription on
the back reads "Portrait of Mrs. Meyers (*sic*) when a West-
minster Scholar, afterwards the Patron of Sir Joshua Reynolds."
(See page 39.)

ARRAN, THE EARL OF, 16, Hertford Street.

Lady Jane Gore, daughter of Arthur, second Earl of Arran. [Fair
Women, 435.]

Lady Margaret Lindsey. [Fair Women, 448.]

Lady Bingham.

ASTON, W. W., Esq., 72, Portland Place, W.

Ann Hill, Countess of Mornington.

BAKER COLLECTION. Sold at Christie's, November 19th, 1902.

Mr. W. C. Jerningham (sold as a Gentleman, name unknown), in an
Austrian hussar uniform. (See page 47.)

BARNARD, THE LORD, Raby Castle, Darlington.

Mr. Thomas Day. [South Kensington, 1865, 2595.]

Thomas Day, son of the above Mr. Thomas Day, at the age of twelve. (See page 44.)

BECK COLLECTION (at one time). Probably sold at Sotheby's.

A Lady. Signed, and dated 1786. [South Kensington, 1865, 1435. B. F. A. Club.]

BEMROSE, WILLIAM, ESQ., Elmhurst, Derby.

A Lady, name unknown. Initials T. G. B. on reverse.

A Lady, name unknown, but married sister to the above. Initials A. C. M. S. on the reverse.

A Lady, name unknown, but called Lady Northwick; attributed to Andrew Plimer.

BLACQUE, V. A., ESQ., New York.

Colonel Fielden, killed at Waterloo.

Miss Lockwood. Signed, and dated 1788.

Miss Bedingfeld, afterwards Lady Petre. Signed, and dated 1787.

BONNOR COLLECTION. Probably sold at Christie's.

Snuff Box, with miniature of Mrs. Fitzherbert. Signed. [B. F. A. Club.]

BOUVERIE, MISS, 32, Hill Street.

General O'Donnell.

CAMBRIDGE, H.R.H. THE DUKE OF, Gloucester House.

H.R.H. The Duke of Sussex, believed to have been begun by Richard Cosway, left unfinished by him, and completed by Andrew Plimer. (See page 40.)

CAMPBELL, SIR G. (or heirs).

Two miniatures of Sir Guy Johnston. [B. F. A. Club.]

CARLISLE, THE EARL OF, Castle Howard, York.

Georgiana, Duchess of Devonshire, when young.

A Girl, said to be Georgiana, Duchess of Devonshire, as a child.

CARPENTER, MISS (at one time).

A Child.

Lady Theresa Strangways.

[South Kensington, 1865, 2199 and 2200.] Sold at Christie's in 1897.

CARRUTHERS, C. B., ESQ. (or heirs).

A Lady. Signed, and dated 1785. [South Kensington, 1865, 215.]

COCKS, MISS SOMERS, Great Marlow.

Mrs. Thomas Somers Cocks. Signed, and dated 1787. [South Kensington, 1865, 122.]

Miss Bedingsfeld (a replica, also signed and dated, belongs to Mr. Blacque of New York.) Signed, and dated 1787. [South Kensington, 1865, 132.]

CROKER, MRS., 4, Cleveland Gardens, West Ealing.

Tortoise-shell snuff-box containing a portrait of Sophia Schutz (great-grand-aunt of the owner), daughter of Mr. Schutz of Gillingham Hall, Norfolk, and wife of her cousin, William Schutz.

CRUTCHLEY, GENERAL, Sunninghill Park, Staines.

Sir William Burrell, second Baronet, of Valentine House, Essex.
Signed. (See page 47.)

CURRIE, THE LADY, Hawley, Blackwater, Hants.

Caroline, Countess of Anglesey, afterwards Duchess of Argyll.

Hon. Elizabeth Rushout.

A Boy.

A Gentleman in Uniform.

Lady Louisa Cornwallis.

Lady Madeline Palmer.

[All of them at B. F. A. Club.]

DALTON, COLONEL J. C., Plymouth.

Rev. Jas. Dalton, F.L.S., Rector of Croft, Yorks, ob. 1843.

Mrs. Dalton (*née* Gibson), 1773-1858.

DRAKE, HENRY, ESQ., 23, Upper Phillimore Gardens, London.

A Gentleman, name unknown.

Mrs. Fuller.

Colonel Fuller, killed at Waterloo.

A Boy named William Beckford. (See page 48.)

[Moncorvo House, 4-7.]

DOYLE, PERCY, ESQ. (or heirs).

Mrs. Fitzherbert. Signed. [South Kensington, 1865, 1754.]

DUVEEN, THE MESSRS., New Bond Street.

The Lady Catherine Rodney, daughter of Thomas, sixth Earl of Westmeath, with her baby.

Miss Fay Templeton, daughter of a Mr. Templeton, of near Glasgow.
(See page 43.)

Jane, daughter of Sir Robert Lawley, Bart., afterwards wife of Henry, 6th Baron Middleton.

The Hon. Frances Courtney. (See page 42.)

Mr. Ambrose, Mrs. Ambrose.

Mr. Cherry, Mr. Hanway. (See page 41.)

Miss Vaughan, of Courtfield, Ross. (See page 86.)

DYSART, THE EARL OF, Ham House.

One of the daughters of Louisa, Countess of Dysart.

Henry Crathorne, inscribed "a Roman Catholic gentleman of York."

EDGEELL, A. WYATT, ESQ., Cowley Place, Exeter.

Mrs. Edgell Wyatt Edgell (*nee* Pocock).

The same lady with her daughter.

FISHER, MR. R. (or heirs).

A Lady, name unknown.

A Lady, name unknown.

[South Kensington, 1865, 2798 and 2800.]

FRAMPTON, MRS. (address unknown).

Mr. Blencowe.

Mrs. Blencowe.

Col. Robinson.

Mrs. Robinson.

[All exhibited in 1880 at Dickenson's, New Bond Street.]

GALWAY, THE VISCOUNT, Serlby Hall, Bawtry, Yorks.

The Hon. Robert Henry Monckton as a child.

GOULD, GEORGE J., ESQ., New York.

The Hons. Anne, Harriet, and Elizabeth Rushout, daughters of John, 1st Lord Northwick, known as "The Three Graces," in one miniature. From the Propert, Joseph, and Woodroffe Collections. (See page 3.)

A Lady, name unknown.

A Lady, name unknown.

From the Joseph and Woodroffe Collections. [B. F. A. Club.]

GULBENKIAN, C. S., ESQ., 38, Hyde Park Gardens, W.

Mrs. Garthshorne, wife of Dr. Garthshorne, of Bath. (See page 49.)

GUNSTON, MRS., 9, Draycott Place, S.W.

Mrs. Gunston.

HALL, MARSHALL, ESQ., K.C., 75, Cambridge Terrace, Hyde Park, W.

A Lady (name unknown).

HODGKINS, MR. E. M., New Bond Street.

Mrs. Andrew Plimer and her son Andrew.

Miss Plimer, daughter of Nathaniel Plimer.

Miss Georgina Plimer, daughter of Nathaniel Plimer.

Master Parke, afterwards Lord Wensleydale. (See page 45.)

Lady Caroline Rushout. (See page 22.)

The Duke of Devonshire.

The Duchess of Devonshire. (See page 42.)

A Lady.

The Duchess of Leinster. (See page 41.)

Dr. and Mrs. James, in one miniature. (See page 64.)

Lady Mary Palmer.

Hon. Mrs. Percival.

The Hon. Miss E. Grosvenor. (See page 42.)

HOHENLOHE, THE PRINCESS.

Mrs. Fitzherbert. Signed, and dated 1785. [B. F. A. Club.]

HOTFIELD, THE LORD, Appleby Castle.

Mrs. Charles Arbuthnot, wife of the Right Hon. C. Arbuthnot,
died 1835.

Mrs. H. P. Weston, of West Horsley Place, Surrey. (See page 46.)

Mrs. Bailey.

Mrs. Ambrose.

Three Ladies, members of one family, probably sisters, names
unknown.

A Gentleman, name unknown.

Colonel Charles Williamson, 25th Regt. (1757-1808).

ILCHESTER, THE EARL OF, Holland House, Kensington.

The Hon. T. Pelham.

C. Ellis, Esq.

The 3rd Lord Holland.

JAFFÉ, HERR ALBERT, Hamburg.

John, 10th Earl of Westmorland.

A Gentleman, name unknown.

A Lady, name unknown.

Paganini the violinist. (See page 45.)

A Gentleman, name unknown; set in a ring.

The Duchess of Bedford.

Sir Charles Cockerell, M.P.

Lady Northwick. From the Propert Collection.

Miss Martha Bushby.

KER, MISS, Alva Terrace, Edinburgh.

James Ker of Blackshiels (1751-1819).

Isabella M. Ker, wife of William Herries, Esq. (1752-1836).

Mary Bull, wife of James Ker, Esq., of Blackshiels (1784), aged 23.

Signed and dated. (See page 44.)

[South Kensington, 1865, 578, 583, and 582.]

LLANGATTOCK, THE LORD, South Lodge, Knightsbridge.

John Rolls. Signed, and dated 1804.

Mrs. Rolls. Signed, and dated the same.

[South Kensington, 1865, 1884 and 1885.]

LLOYD, ERNEST, ESQ., at one time, but sold at Christie's in 1896, and present owner unknown.

Lady Affleck and her three children. (See page 37.)

LOWTHER, HON. MRS., Lowther Lodge, London.

Portrait of a Man, name unknown.

MARSH, MRS., 25, Holland Street, W.

A Lady and a Gentleman of the Keighley family.

MORGAN, J. PIERPONT, ESQ., Princes Gate.

Rebecca, 1st Lady Northwick, daughter of Humphrey Bowles, Esq., of Wanstead Grove, Essex, with powdered hair. (53.)

The Honourable Anne Rushout, eldest daughter of John, 1st Lord Northwick, in low-cut white dress, and white fillet in her hair. (54.)

The Honourable Harriet Rushout, afterwards Lady Cockerell, second daughter of John, 1st Lord Northwick in low-cut white dress, with white ribbons in her hair. (55.)

The Honourable Elizabeth Rushout, afterwards the Honourable Mrs. Grieve, third daughter of John, 1st Lord Northwick, in white dress, with white ribbons in her hair. (56.)

Mrs. Hannay, in white dress, red sash, and pearl necklace, with white ribbon in her hair. (57.)

Mary Holte Bracebridge, in white dress and neckerchief, white ribbon in powdered hair. (58.)

Georgina Plimer (daughter of Nathaniel Plimer), in blue and brown robe, short curly hair, and white headdress. Initials G P at back. (59.)

- Adela Plimer (niece of the artist), afterwards Mrs. Andrew Geddes, as a child, holding a scarf over her head. Initials at back. (60.)
(See page 59.)
- Rebecca, Lady Northwick, mother of the three Misses Rushout, called "The Three Graces," with long ringlets, a white cap, in white dress, a neckerchief and frill around her throat. (61.)
- A Lady, unknown, in a white dress, with a ribbon in her hair. Initials E R at the back. (62.)
- A Lady, unknown, a member of the Grosvenor family, in a white dress, and wearing a blue tie. (63.)
- Mary Plimer, or more probably one of the three daughters of the artist, leaning on a balcony, dressed in blue and yellow, with a pink scarf, pearl necklace, yellow headdress with pearls. (64.)
- A Gentleman, unknown, in black coat, with white lace necktie. (65.)
- A Lady, unknown, in a white dress, with high frill and tri-coloured sash, her hair bound with white ribbon. (66.)
- Georgiana, Duchess of Devonshire, in a frilled dress, holding flowers. Signed and dated, A P 1786. (67.)
- A Lady, unknown, in a white dress trimmed with black lace, a kerchief thrown over her head. (68.)
- Henry, Lord Porchester, subsequently second Earl of Carnarvon, in a brown coat with white neckerchief. (69.)
- A Lady, unknown, in a frilled dress, with tri-coloured ribbon in her hair. Initials on back, W C L. (70.)
- A Lady, unknown, in a white dress, with a white kerchief thrown over her head. At the back of the frame is the portrait of a Gentleman, unknown, in a brown coat. (71.)
- A Lady, unknown, wearing a white dress, with pearls in her hair. (72.)
- A Lady, unknown, with full curled hair dressed with pale pink ribbon, and wearing a white frilled dress. (73.)
- A Lady, unknown, in a white dress with red sash. A birdcage with a cupid and lyre in enamel are at the back of the frame. (74.)
- A Lady, unknown, in low white dress, with white ribbon in her hair. (75.)
- Mrs. Deedes, a member of the Forbes family. (75 A.) (See page 40.)
- Mrs. Granville Penn, a member of the Forbes family. (75 B.)
- Gordon Forbes, Esq. (75 C.)
- Mrs. Collier Dawkins, a member of the Forbes family. (75 D.)

Miss Harriet Forbes. (75 E.)

Andrew Plimer, by himself. (75 F.)

Miss Louisa Hanway, with long hair, wearing a low white bodice and blue sash. (75 G.)

Selina, youngest daughter of Andrew Plimer, wearing a white dress, and carrying her kitten "Scrubs" under her right arm and her Yorkshire terrier "Jack" in a basket on her head. (75 H.)

(See page 63.)

MORRISON, MRS. ALFRED, Carlton House Terrace.

Mrs. Dawson Damer; mounted on a snuff-box. [Fair Women, 254.]

MURRAY, CAPT. H. B. (or heirs).

Right Hon. Spencer Percival. Signed.

John, 10th Earl of Westmorland (1759-1841).

[B. F. A. Club.]

MURRAY, C. FAIRFAX, ESQ., 49, North End Road, West Kensington, W.

A Gentleman, name unknown, a member of the Horneck family.

A Lady, name uncertain, believed to be Lady Mary Beauchamp.

Initials M. B. on the back of the case.

NAPIER, MR. JOHN MOORE (or heirs).

Georgiana Caroline, daughter of Charles, 2nd Duke of Richmond, wife of Henry Fox, afterwards Lord Holland, and mother of Charles J. Fox. She was created Baroness Holland in 1762.

[South Kensington, 1865, 1679.]

Lady Sarah Napier, daughter of Charles, 2nd Duke of Richmond, and wife of the Hon. George Napier. [South Kensington, 1865, 1658.]

NEVILL, MISS MERESIA, Charles Street, Berkeley Square.

Edward Walpole, usually known as Adonis Walpole. [Moncorvo House, 8.]

OXFORD, University Galleries.

A Gentleman, name unknown, in brown coat.

Another Gentleman, name unknown, in brown coat.

A Gentleman in uniform.

All from the Bentinck Hawkins Collection.

PASS, A. A. DE, Upper Berkeley Street, W.

John Willes, Esq., of Hungerford Park, Berks. (See page 49.)

PLIMER FAMILY COLLECTION. (See page 57.)

The four children of Andrew Plimer in a group. (See page 58.)

- Andrew Plimer, son of Andrew Plimer.
One of the daughters of Andrew Plimer, probably Charlotte.
Mrs. Andrew Plimer.
Another portrait of the same Lady.
A third portrait of the same Lady.
Joanna Plimer; a square miniature.
Louisa Plimer; a square miniature.
Joanna Plimer; wearing a wreath around her head; an oval miniature, large.
A Lady, unknown, said to be Lady Caroline Baillie-Hamilton, only daughter of the 4th Earl of Abingdon; a large miniature on paper.
Andrew Plimer; a large square miniature on paper.
An Irishman, in a striped waistcoat, and holding a stick; a large miniature, oblong. (Probably the Devon farmer exhibited at the Royal Academy in 1810.)
Lady Manners, wearing a large hat with feathers; an oblong miniature.
Joanna Plimer; a small square miniature.
Mrs. Jackson; a small square miniature.
Miss Joanna Plimer, as a child; a large oblong portrait on paper.
Sketches on paper in pencil, with slight colour, of several persons.
Many papers, etc., relating to the artist, his seal, his colours and brushes, and other relics.
Four oil paintings by Andrew Plimer, representing
Mrs. Knight, mother of Mrs. Andrew Plimer.
Louisa Plimer, afterwards Mrs. Scott.
Mrs. Andrew Plimer, in old age, with her daughter Charlotte.
The death of Andrew Plimer, the only son of the artist.
PONSONBY, C. A. C., ESQ., 33, Queen's Gate Terrace, London.
A Lady in white dress. [South Kensington, 1865, 613.]
PONSONBY, HON. GERALD.
Sir Charles Kent, Bart., as a child. Signed, and dated 1786.
[South Kensington, 1865, 655. B. F. A. Club.]
George Bowles, Esq., brother to Lady Northwick, who was mother to the famous three Misses Rushout, called "The Three Graces."
PORTLAND, THE DUKE OF, Welbeck Abbey.
Henrietta Scott, Duchess of Portland. [Fair Women, 278.]

ROUSE, F. J., Esq. (or heirs).

Elizabeth, Countess of Sutherland, wife of 1st Duke. Signed.

[B. F. A. Club.]

RUTLAND, THE DUKE OF, Belvoir Castle.

Mary Isabella, Duchess of Rutland, called "The Beautiful Duchess,"
daughter of Charles Noel Somerset, 4th Duke of Beaufort,
1756-1831, with long curly brown hair, in which is a white scarf.

Another miniature of the same lady, in a gold locket.

ST. GERMANS, THE EARL OF, Port Eliot, Cornwall.

William, 2nd Earl of St. Germans.

SALTING, GEORGE, Esq., 86, St. James's Street, W.

Sir Christopher Pegge.

Sir Brooke Boothby. (See page 47.)

SINCLAIR, SIR TOLLEMACHE, BART., King Street, St. James's.

Right Hon. Sir John Sinclair, 1st Baronet. [B. F. A. Club.]

SOMERSET, THE DUKE OF, 35, Grosvenor Square, W.

Charlotte, second daughter of Archibald, 9th Duke of Hamilton and
Brandon; married at Hamilton Palace (by special licence) 24th
June, 1800, to Edward Adolphus, 11th Duke of Somerset, and
died 10th June, 1827.

Edward Adolphus, Duke of Somerset, husband of the above lady,
and father of the 12th, 13th, and 14th Dukes of Somerset.

SPENCER, THE EARL, Spencer House.

A Gentleman. [B. F. A. Club.]

SPENCER, LADY SARAH, St. James's Place.

William S. Poyntz, Esq. [B. F. A. Club.]

A Gentleman. [B. F. A. Club.]

STUART, MRS., Crear Cottage, Morningside Drive, Edinburgh.

James Justice Deacon, Esq., of Tunbridge Wells.

SWINBURNE, THE MISSES, 61, Onslow Square.

A Lady, name unknown. (See page 49.)

TAYLOR, FREDERICK, Esq. (or heirs).

Two Portraits, members of the Taylor family. [South Kensington,
1865, 590 and 593.]

TOLSTOY, THE COUNTESS, 3, Carlton Gardens.

A Gentleman in a brown coat.

Mrs. Trimmer, authoress of educational works.

A Gentleman, probably Sir John Sinclair (1754-1835).

TOMKINSON, MICHAEL, ESQ., Franche Hall, Kidderminster.

A Gentleman, name unknown. Signed. Proport Collection.

Elizabeth Gunning, Duchess of Argyll, wife of the 5th Duke.

Ob. 1790. Proport Collection. (See page 48.)

WERTHEIMER, CHARLES, ESQ. (since sold, present owner unknown).

The Ravensworth group, representing three sisters, Lady Ravensworth, Lady Paul, and Miss Simpson. (See page 37.)

WHARNCLIFFE, THE EARL OF.

A Lady, name unknown.

Mrs. Daniel, wife of the Governor of Masulipatam.

Mrs. Robinson as "Perdita."

A Lady, name unknown.

WHITEHEAD, JEFFREY, ESQ., Newstead, Wimbledon.

A Gentleman, name unknown.

A Portrait said to represent Andrew Plimer, and inscribed at the back, "Portrait of A Plimer by his brother, Nathaniel, Royal Academy 1789." (See page 51.)

WILLIAMSON, DR. GEO. C., The Mount, Guildford.

Dr. Andrew Combe, 1797-1847.

Lady E. Manners.

Appendix VII

Catalogue of the Works of Nathaniel Plimer
at present known



Appendix VII

Catalogue of the Works of Nathaniel Plimer at present known

*With references in square brackets to the various Loan Exhibitions at
which they have been shown.*

DUVEEN, MESSRS., New Bond Street.

Lord Cowley; a curiously long oval miniature.

HOTHFIELD, THE LORD, Appleby Castle.

A Gentleman, name unknown. (See page 53.)

Mrs. Dawes. Signed, and dated 1788.

JAMES, MRS. (or heirs):

Five unnamed portraits. [South Kensington Exhibition, 1865, 2213
to 2217.]

METCALF, LADY, 8, John Street, Mayfair.

Two Ladies and a Gentleman, members of the family of Dempster
of Skibo and Dunnichen, but names unknown. [Moncorvo
House, 21-23.]

NATIONAL PORTRAIT GALLERY.

Baron Dimsdale, M.D., F.R.S., said to have been painted by
Nathaniel Plimer; certainly not the work of Andrew.

PASS, A. A. DE, Upper Berkeley Street.

A Gentleman, name unknown.

PONSONBY, C., ESQ.

A Lady in white dress. [South Kensington, 1865, 611.]

ROUND, J. HORACE, ESQ., 31, Alfred Place West, London.

Mrs. John Round, mounted in a toothpick case.

SALTING, GEORGE, ESQ., 86, St. James's Street.

Mistress Mitchell, formerly Miss Gunnell. (See page 52.)

A Gentleman, name unknown, dated 1789.

A Lady, wife of the preceding (*née* Plimer), dated 1789.

Alexander Sprot, of Edinburgh, dated 1787.

A Lady, name unknown; dated 1787, in a shagreen case; with a mirror.

SCOTCH GALLERY (said to be in a).

Nathaniel Plimer, by himself. (See page 36.)

VICTORIA AND ALBERT MUSEUM, London.

A Lady, name unknown.

WILKINSON, MR. (address unknown).

A Lady; signed, and dated 1788.

Appendix VIII

Miniatures painted by Mary Ann Knight,
according to her own Books of
Accounts

Appendix VIII

Miniatures painted by Mary Ann Knight, according to her
own Books of Accounts

1802-3.					
	£	s. d.		£	s. d.
1. Mrs. Baker and Child	3	3 0	26. Miss Adey . . .	3	3 0
2. " "	5	0 0	27. Miss Maude . . .	3	3 0
3. Miss Brown . . .	2	2 0	28. Mr. Owen . . .	5	0 0
4. Miss C. Sharp . . .	2	2 0	29. Mr. Wallington . .	3	3 0
5. Mr. Mainsy . . .	3	3 0	30. Miss Ellesly and		
6. Mr. Cockerhill . .	4	4 0	Brother . . .	6	6 0
7. Miss Ward . . .	2	2 0	31. Mr. Bowen . . .	5	5 0
8. Mr. H. Lodge . . .	5	5 0	32. Miss Price . . .	3	3 0
9. Capt. Roke . . .	3	3 0			
10. Mr. Scott . . .	4	4 0	1804.		
11. Mr. Nogee . . .	2	5 0	33. Capt. Mansel . . .	3	3 0
12. Miss Monks . . .	2	2 0	34. Mr. Daly . . .	3	3 0
13. Mr. Clements . . .	3	3 0	35. Miss Ellesly . . .	3	3 0
14. Mr. and Mrs. Stocker	6	6 0	36. Mr. Sharpe's bust .	1	0 0
15. Mr. Stuart . . .	3	3 0	37. Viscount Strangford	4	4 0
16. Miss Camp . . .	3	3 0	38. Miss White . . .	3	3 0
17. Miss Mansel . . .	3	3 0	39. Viscount Strangford	4	4 0
18. Owens . . .	8	8 0	40. Mrs. Plummer . . .	5	5 0
19. Miss Wallington . .	3	3 0	41. Miss Tumard . . .	3	3 0
20. Mr. Carr's Mother . .	2	2 0	42. Thorolds . . .	3	3 0
21. Mr. McIntosh . . .	3	3 0	43. Capt. Mansel . . .	5	5 0
22. Mr. Hervey . . .	3	12 0	44. Mr. Shakespeare . .	3	3 0
23. Miss Mountt . . .	3	3 0	45. Mr. Baker . . .	3	3 0
24. Mr. J. Sharp . . .	2	2 0	46. Mr. Wade . . .	3	3 0
25. Miss Ellison . . .	3	3 0	47. Mr. — . . .	3	3 0

	£	s.	d.		£	s.	d.
48. Mr. —	2	2	0	85-6. Mr. Baker's Child-			
49. Mr. Bowring . . .	3	3	0	ren	6	6	0
50. Mr. Arden . . .	3	3	0	87. Mrs. Baker . . .	3	3	0
51. Major M.	5	5	0	88. Mr. Vernon . . .	3	3	0
52. Miss Sharp . . .	5	5	0	89. Mr. Taylor . . .	3	3	0
53. Miss J. Mansel . .	3	3	0	90. Mr. Burnand . .	3	3	0
54. Mrs. Prowse . . .	3	3	0	91. Mr. Boyes . . .	3	3	0
55. Mr. Mordaunt . .	5	5	0	92. Mr. Mainwaring .	3	3	0
56. Dr. Hey	3	3	0	93. Major Mitchell . .	3	3	0
57. Miss Missingdon .	3	3	0	94. Lady E. Somerset	3	3	0
58. Sir Edward Dering.	3	3	0	95-6. 2 Thomsons . .	6	6	0
59. Mr. Burrows . . .	5	5	0	97. Capt. Nichols . .	3	3	0
60. Capt. Read . . .	2	2	0	98. Miss Forrester . .	3	3	0
61. Mr. Courtenay . .	3	3	0	99. Mr. Maddox . . .	3	3	0
62. Thorolds	3	3	0	100. Mr. A. Price . . .	3	3	0
63. Miss Fletcher . .	2	2	0	101. Lady E. Manners .	3	3	0
64. „	2	2	0	102. Mr. Jones . . .	3	3	0
65. Mr. Thorold . . .	3	3	0	103. Maddocks . . .	3	3	0
66. Mr. Whalley . . .	3	3	0	104. Woodcock . . .	3	3	0
67. Miss Cooper . . .	3	3	0	105. Davis	5	5	0
68. Mr. Wallington . .	3	3	0	106. Woodrell	3	3	0
69. Mr. Cooper . . .	3	3	0	107. Twigg	2	2	0
70. Mr. Abney	5	5	0	108. Capt. Mansel . . .	3	3	0
71. Miss Thompson . .	3	3	0	109. Capt. Kirkpatrick .	3	3	0
72. Mr. Sheffield . . .	3	3	0	110. Mr. Barratt . . .	3	3	0
73. Mr. Pestel	5	5	0	111. Capt. Arden . . .	3	3	0
74. Mr. Chapman . . .	5	5	0	112. Copy of Mr. Bur-			
75. Mr. Morris	3	3	0	rows	3	3	0
76. „	3	3	0	113. Miss Byng . . .	5	5	0
77. Lady H. Somerset .	3	3	0	114. Mr. Jeffries . . .	5	5	0
78. Mrs. West	3	3	0	115-6. 2 of Lord Sea-			
79. Capt. Kennett . .	6	6	0	forth	6	6	0
80. Copy	3	3	0	117. Mr. Gibbs . . .	3	3	0
81. Miss Lowes . . .	6	6	0	118-9. 2 Miss Gibbs .	6	6	0
82. „	3	3	0	120. Coopers	9	0	0
83. Grey	3	3	0	121. Sheppard	10	10	0
84. Mr. Baker	15	0	0	122. Mr. John Jeffries .	5	5	0

	£	s.	d.
123-6. 3 Fendalls . . .	9	9	0
127-30. " . . .	9	9	0

1805. January.

131. Lady Davis . . .	3	3	0
132. Harrington . . .	5	5	0
133. Lady Deerhurst . .	3	3	0
134. Mr. James Corwallis	8	8	0
135. Miss Smith . . .	3	3	0
136. Mr. Hunt . . .	5	5	0
137. Mr. Smith . . .	5	0	0
138. A Lady . . .	3	3	0

April.

139. Mr. Wallington . .	5	5	0
140-1. 2 Miss Elwoods .	6	6	0
142. Mrs. Brandling . .	8	18	0

May.

143. Lady Fawcett . .	3	3	0
144. Dr. Hinton . .	3	3	0
145. Mr. Worrell . .	5	5	0
146. Miss E. Forrester	5	5	0
147. Mr. Biggin . .	5	5	0
148. Miss Elwood . .	3	3	0
149. Mr. Folotte . .	5	5	0

June.

150. Miss Callender . .	5	5	0
151. Mrs. Steven . .	3	3	0
152. Miss Webber . .	3	3	0
153. Lady Deerhurst . .	3	3	0
154. Miss Callender . .	5	5	0
155. Lady E. Manners . .	3	3	0
156-7. Duchess of Beau- fort's Children	10	10	0

	£	s.	d.
158-9. Duchess of Beau- fort's Children	5	5	0
160. Capt. Cromwell . .	7	7	0

September.

161. Mrs. Prowse . .	5	5	0
162. Copy of Dr. Sharpe	5	5	0

December.

163. Copy of Miss Hill- yard	3	3	0
164. Copy of Miss Burrows . . .	3	3	0
165. Copy of Miss Burrows . . .	3	3	0
166-7. Miss Floyds . .	9	9	0
168-71. Col. Kirkpat- rick's Children	9	9	0

1806. February.

172-3. 2 Miss Watsons	6	6	0
174. Miss Dolben . .	7	7	0
175. Mr. Paul . . .	5	5	0
176. Mr. Skynner . .	5	5	0

May.

177-8. Children of Lady E. Norman . .	7	7	0
--	---	---	---

June.

179. Mrs. and Miss Coxen . .	9	9	0
180. Lady A. Elliot . .	5	5	0
181. Lady E. Somerset	3	3	0

July.

182. Copy for Lady W. Wynn	5	5	0
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	£	s.	d.		£	s.	d.
183. Copy of Gen.				206. Copy for Mrs.			
Mansel . . .	5	5	0	Gwynn . . .	8	8	0
184. Mrs. Plummer . .	5	5	0	207. Copy of Lord Dun-			
185. Miss Mount . .	5	5	0	cannon for Lady			
186. Marchioness of				Jersey . . .	5	5	0
Waterford . .	5	5	0	208. Copy for Major			
				Pilkington . .	5	5	0
1807.				209. Copy of Dr. Sharpe	5	5	0
187. Copy of Miss				210-11. Duchess of Rut-			
Mount . . .	5	5	0	land's Children	10	10	0
188. Copy of Marchion-				212. Copy of Lady			
ess of Waterford	5	5	0	Young . . .	5	5	0
189. Miss Hathaway .	5	5	0	213. Mrs. Sayers . .	5	5	0
190. Capt. Lewis . .	7	0	0	214. Miss Talbot . .	5	5	0
191. Sir Sam Hood . .	5	5	0	215. Lady Boringdon's			
192. Copy of Mrs.				eye	1	1	0
Cooper . . .	3	3	0	216-18. 3 copies of Lady			
193. Altering Mrs.				Dalhousie . .	15	15	0
Glynn	1	1	0	219. Copy of Lord			
194. Copy of Mr. T.				Burghersh . .	26	5	0
Grenville . .	5	5	0	220. Mrs. Sayers . .	5	5	0
195. Copy of Miss				221. Mr. Pitt for Mrs.			
Thompson . .	3	3	0	Bagot	5	5	0
196. Miss Cornwallis .	7	7	0	222. Copy for Miss			
197-9. 3 Fletchers . .	9	9	0	Hutchinson . .	5	5	0
				223. Copy for Lady			
				Jersey	5	5	0
<i>May.</i>							
200. Mrs. C. Thellusson	5	5	0	1808. <i>January.</i>			
201. Duchess of Grafton	5	5	0	224-5. Lady C. Welles-			
202. Children of Mr.				ley's Children	7	7	0
Lockwood . .	10	10	0	226. Copy of Mrs. Bagot	5	5	0
				227. Mrs. Bagot . .	5	5	0
<i>June.</i>				228. Major Blake . .	5	5	0
203. Miss Corwallis .	3	3	0				
204. Miss Whitmore .	5	5	0	<i>February.</i>			
205. Miss Fanning . .	5	5	0	229. Mrs. Lant . . .	5	5	0

	£	s.	d.		£	s.	d.
<i>May.</i>				252. Miss Blake . .	7	7	0
230. Mrs. Morse's Child	5	5	0	<i>September.</i>			
231. Mr. Arbuthnot .	7	7	0	253. Miss Jones . . .	7	7	0
232. Mrs. J. Cornwallis's				254. Horace Churchill.	5	5	0
Child	8	8	0	255. Miss Jones . . .	7	7	0
233. Mrs. Curwen .	5	15	0	256. Miss Jones . . .	7	7	0
234. Lord Bagot and				257-9. Lady Forbes'			
case	7	17	6	three Children	21	0	0
235. Mr. Legross . .	5	5	0	260. Mrs. F. George			
236. Mr. Mackie . .	7	7	0	Caulfield . . .	7	7	0
<i>June.</i>				261. Miss Braddyll .	7	7	0
237. Lady H. Bagot .	7	17	0	262. Mr. Gordon . .	3	3	0
238. Lady F. Ponsonby	7	17	0	<i>1809.</i>			
239-40. Mr. Owen's				263. Miss Jones . . .	7	7	0
Children . .	10	10	0	264. Mrs. Brodie . .	10	0	0
241. Miss Glynn . .	7	17	0	<i>April.</i>			
242. Mr. W. Burrell .	5	5	0	265. Mrs. Morse . .	7	7	0
243. Lady Primrose .	7	17	0	266. Mr. Warren . .	7	7	0
244. Copy of Mr. Frere				267. Capt. Jones . .	7	7	0
for Lady Orde .	7	0	0	268. Miss Forbes . .	7	7	0
245. Copy of Lady H.				<i>May.</i>			
Bagot	7	7	0	269. Mrs. Bouverie .	7	7	0
<i>July.</i>				270. Mrs. Brown . .	7	7	0
246. Copy of V. Jones.	7	7	0	271. Capt. Bouverie .	7	7	0
247. Lady Primrose .	7	17	0	272-3. Lady E. Nor-			
248. Lady Glasgow's				man's Children	10	10	0
Child	7	17	0	274. Mrs. Bouverie, 2nd	7	7	0
249. Copy for Lady				275-6. Miss Sharp . .	26	5	0
Waterford . .	5	5	0	277. Mr. Glynn . . .	7	7	0
250. Copy of Inigo				278. Miss Fitzhugh's			
Jones	7	7	0	Nephew . . .	7	7	0
<i>August.</i>				279. Mrs. Whitmore .	10	10	0
251. Miss Honoria				280. Mr. Phillips . .	7	7	0
Blake	5	5	0				

	£	s.	d.		£	s.	d.
<i>June.</i>				<i>December.</i>			
281-2. Mrs. Bagot's				307. Miss Lodge . .	10	10	0
Children . . .	6	6	0				
283. Miss Glynn . .	10	10	0	1810.			
284. Master Greville .	7	7	0	308. Copy of Mrs. Ward	30	0	0
285. Wm. Thorold . .	7	7	0	309. Mr. J. Kennedy .	10	10	0
286. Miss Lawrence .	7	7	0	310. Mrs. Fergusson			
287. Master Howard .	10	10	0	(copy) . . .	10	10	0
288. Mrs. Shepherd .	5	0	0	311. Mr. Burghley . .	7	7	0
289. Mr. Jones . . .	10	10	0	312. Mrs. Sept . . .	10	10	0
290. Mortimer Drum-				313. Mrs. Bannam . .	10	10	0
mond	10	10	0	314. Capt. Cairns . .	10	10	0
291. Mrs. Ridgway .	7	7	0	315. Capt. Gregory .	10	10	0
292. Mrs. H. Welles-							
ley's Child . .	10	10	0	<i>May.</i>			
<i>August.</i>				316. Lady M. Cameron			
293-4. Mrs. Carr's Chil-				(copy)	7	7	0
dren	21	0	0	317. Mrs. Tunnard .	10	10	0
295. Lady Hannah Bet-				318. Mrs. Wright . .	10	10	0
tesworth . . .	10	10	0	319. Copy for Lady			
296. Mr. Oswald . .	10	10	0	Jersey	10	10	0
297. Mr. Prickett . .	7	7	0	320. Miss Ibbetson .	10	10	0
<i>September.</i>							
298. Copy of Lady Jer-				<i>June.</i>			
sey	10	10	0	321. Mr. Frazer. . .	10	10	0
299. Copy of Lord Bur-				322. Mrs. Hallam . .	10	10	0
ghersh. . . .	10	10	0	323. Mrs. Milligan .	10	10	0
300. Mr. Hilyard . .	7	7	0	324. Miss Ellice . .	10	10	0
301. Miss C. Pyndor .	10	10	0				
302. Mrs. Lowe . . .	10	10	0	<i>July.</i>			
303. Mr. Sherbrooke .	10	10	0	325. Lady E. Manners	10	10	0
				326. Lady Gibbs . .	10	10	0
<i>November.</i>							
304-5. 2 Miss Wrights .	21	0	0	<i>September.</i>			
306. Miss Jane Mansell	10	0	0	327. Miss Monckton .	10	10	0
				328. Mr. Whitmore .	15	15	0

	£	s.	d.
329. Mrs. Whitmore .	10	10	0
330. Mr. T. Whitmore	21	0	0

November.

331. Capt. — . . .	10	10	0
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1811.

332. Mrs. Marriot . .	10	10	0
333. Miss Lambton . .	10	10	0
334. Miss Dawson . .	10	10	0
335. Miss Bidwell . .	10	10	0
336. Copy for Lady Gibbs	10	10	0
337. Mr. M'Cann . .	10	10	0
338. Mrs. Olmias . .	10	10	0
339. Miss J. Corwallis	10	10	0
340. Mrs. Howard . .	10	10	0
341. Capt. Pelling . .	10	10	0
342. Mr. Hart . . .	10	10	0

June.

343. Miss Wades . .	21	0	0
344. Mrs. G. Pochin .	10	10	0
345. Mrs. Taylor . .	10	10	0
346. Rev. Mr. Rowley.	10	10	0
347. Copy for Mrs. Fendall . . .	10	10	0
348. Lady E. Manners	10	10	0
349. Copy Dow. Lady Jersey	7	7	0
350. Mrs. Mansel . .	10	10	0
351. Miss Dallas . .	10	10	0
352. Miss Walker . .	10	10	0
353. Col. Braddyll . .	10	10	0
354. Miss Faulkner .	10	10	0
355. Col. Woodford .	10	10	0

1812.

356. Mrs. Hall Clay .	10	10	0
357. Mr. Gilbert Cooper	10	10	0
358. Mrs. Chaworth .	10	10	0
359. Lord Norreys . .	21	0	0
360. Copy of Lord Wel- lington	10	10	0

March.

361. Mr. Martyn . .	10	10	0
362. Mrs. Williams Wynn	10	10	0

May.

363. Lady E. Fitzroy .	15	15	0
364. Miss Majendie .	15	15	0
365. Mrs. P. Carew .	15	15	0
366. Miss Annesley .	15	15	0
367. Mr. Annesley . .	10	10	0
368-9. 2 Miss Drakes .	31	10	0
370-1. Mrs. Rattrey and Son	10	10	0

September.

372. Col. Torrens . .	15	15	0
373. Mrs. Saunders .	15	15	0
374. Miss Churchill .	10	10	0

October.

375. Miss Drummond .	5	5	0
376. Mr. Hunt . . .	10	10	0
377. Gen. O'Lochlin .	10	10	0

November.

378-9. Mr. and Mrs. Gregory	21	0	0
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	£	s.	d.		£	s.	d.
1813.				406. Miss Levison . .	15	15	0
380. Mr. I. Oates . .	10	10	0	407. Mrs. H. Cavendish	10	10	0
381. Mrs. Wright . .	10	10	0				
				1814.			
<i>April.</i>				408. Mrs. Davis . .	10	10	0
382. Miss O'Callaghan	10	10	0				
383. Miss „	10	10	0	<i>April.</i>			
384. Lady Johnstone .	10	10	0	409-10. 2 Miss Smiths.	10	10	0
				411. Mrs. H. Byng .	10	10	0
<i>May.</i>				412. Mr. Bristow . .	10	10	0
385. Rev. Mr. Owen .	10	10	0				
386. Mrs. W. Whitmore	10	10	0	<i>June.</i>			
387. Mrs. Thyritt (<i>sic</i>)				413. Mrs. Corry . .	10	10	0
Drake . . .	15	15	0	414. Mr. Ruddock . .	10	10	0
388. Miss Cooper . .	3	3	0	415. Mr. Deane . . .	21	0	0
389. Miss Twining . .	3	3	0	416. Mr. A. Roberts .	10	10	0
390. Miss Moorsum . .	5	5	0				
391. Miss Sheddon . .	27	0	0	<i>July.</i>			
392. Miss Bonnell . .	10	10	0	417. Mr. Davis . . .	10	10	0
393. Sir C. Colville . .	10	10	0	418. Marquis of Granby	15	15	0
				419. Capt. Fulm . .	10	10	0
<i>June.</i>				420-4. Mrs. Conyng-			
394. Miss Church . .	10	10	0	hame's Child-			
395. Mr. Trotman . .	10	10	0	ren	20	0	0
396-7. Children of Sir							
Wm. Rush . .	30	0	0	<i>August.</i>			
398. Lady A. Manners	10	10	0	425. Lady Neal . . .	3	0	0
399. Col. Vivian . .	15	15	0	426. Mrs. Belcher . .	15	15	0
				427. Sir J. Sherbrooke	15	15	0
<i>October.</i>							
400-1. Miss Braddyll (2)	31	10	0	1815.			
402. Mrs. Fryer . . .	10	10	0	428. Mrs. Selby . . .	15	15	0
				429. Mrs. Carr . . .	10	10	0
<i>November.</i>				430. Mrs. Payne . . .	15	15	0
403. Master O'Reilly .	15	15	0	431. Miss Hanson . .	10	10	0
404. Mr. Cooper . . .	10	10	0				
405. Mr. B. Simpson .	10	10	0	<i>May.</i>			
				432. Mr. Orde . . .	10	10	0

	£	s.	d.		£	s.	d.
433. Col. Guise . . .	15	15	0	459. Copy for Mrs.			
434. Mr. W. Grey . .	10	10	0	Fothergill . .	10	10	0
435. Copy of Mr. Selby	15	15	0	460. Mr. C. Grey . .	5	5	0
436. Mrs. Daniells . .	5	5	0	461. Mr. Pearson . .	15	15	0
1816.				<i>June.</i>			
437. Copy of Mr. Lewis	10	10	0	462. Miss Gason . .	10	10	0
<i>March.</i>				463. Mr. Plumptre . .	10	10	0
438. Miss Daniells . .	15	15	0	464. Mrs. Law . . .	10	10	0
437-8 (<i>sic</i>). Mrs. and				465. Mrs. W. Grey . .	21	0	0
Miss Haddon . .	21	0	0	466. Copy for Major			
439. Mrs. Aylmer . .	15	15	0	Allen	31	10	0
440. Mrs. Smith . . .	15	15	0	467. Mrs. J. Grey . .	10	10	0
441. Mrs. Campbell's				468. Mr. Busby . . .	10	10	0
Child	21	0	0	<i>November.</i>			
442. Mrs. F. Irby . .	15	15	0	469-73. Children of Col.			
443. Miss Siddons . .	26	5	0	Hughes	42	0	0
444. Mrs. H. Cavendish	10	10	0	474. Miss Lloyd . .	10	10	0
445. Mrs. Baillie . .	5	5	0	1819.			
446. Miss Rundell, copy	10	10	0	475. Mrs. Parry's Child	31	10	0
447. 3rd copy Mr. Selby	15	15	0	476. Copy for Col.			
448. 2nd copy Mrs.				Sheddon . . .	10	10	0
Braddyll	31	10	0	<i>March.</i>			
449. Col. Hughes . .	10	10	0	477. Little Vernon . .	5	5	0
450. Mrs. Darrell . .	15	15	0	<i>May.</i>			
451. Miss H. Thorold	10	10	0	478. Mrs. C. Smith . .	10	10	0
452-3. Mr. and Mrs.				479. Mr. Newcome . .	5	5	0
Snell	10	10	0	<i>June.</i>			
454. Lady Beresford .	15	15	0	480. Lady Minto . .	10	10	0
455. Col. Churchill . .	10	10	0	481. Mrs. Twining . .	10	10	0
1817.				482. Mr. Elliott, 2 . .	21	0	0
456. Mr. Thorold . .	10	10	0	483. Copy of N. Ogle .	6	6	0
457. Copy of Mr. Payne	10	10	0				
458. Miss Pearson . .	15	15	0				

	£	s.	d.		£	s.	d.
1820.				<i>August.</i>			
486. Miss M. Campbell	31	10	0	513. Copy of Dow. Mrs.			
487. Mrs. Guise . . .	31	10	0	Law	5	5	0
488. Miss Owen . . .	10	10	0				
489-92. Children of Mr.				<i>September.</i>			
Rush . . .	42	0	0	514. Miss Cooper . .	5	5	0
493. Mrs. Hanmer . .	10	10	0	515. Copy of Miss			
				Smith	10	10	0
<i>May.</i>				516. Venus and Adonis	42	0	0
494. Mrs. Blackett . .	10	10	0	517. Mr. Cook . . .	5	5	0
495. Mr. John Clay . .	10	10	0	518. Mr. Matt Grey .	6	6	0
496. Sir C. Grey . . .	5	5	0	519. Mrs. C. Brandling	12	12	0
497-8. 2 Miss H.				520. Capt. Armitage .	6	6	0
Hoares . . .	21	0	0	521. Miss Smith . . .	15	15	0
499. Miss Wentworth .	10	10	0	522. Copy Miss Cole-			
500. Mrs. Payne . . .	10	10	0	brook	10	10	0
				523. Col. Hughes . .	6	6	0
1821.				524. Miss Kennell . .	10	10	0
501. Lady C. Elliot . .	10	10	0	525-6. 2 Miss Brand-			
502. Miss Ward . . .	15	15	0	lings	12	12	0
				527. Mr. Wentworth .	10	10	0
<i>May.</i>				528. Miss Fawkes . .	15	15	0
503. Lady Grey . . .	6	6	0				
504. Copy of Lady				1822.			
Byron	6	6	0	529. C. Brandling . .	6	6	0
505-6. 2 Miss Smiths .	31	10	0	530. Col. Cooke . . .	15	15	0
507. Copy of Mrs.							
Braddyll . . .	15	15	0	1823.			
508. Mrs. Burroughes .	6	6	0	531. Young Berkeley .	10	10	0
509. Lord Winchelsea	15	15	0	532. Mr. Cuppage . .	6	6	0
510. Copy for Mrs.				533-4. 2 Miss Cole-			
Mortimer . . .	10	10	0	brookes . . .	12	12	0
				535. Major Colebrook .	6	6	0
<i>June.</i>				536. Copy of Mr. Owen	10	10	0
511. Mrs. Wm. Law . .	10	10	0	537-8. Dr. and Mrs. Abel	12	12	0
512. Copy for Mrs. B.				539. Copy of Mrs. Cole-			
Lytton . . .	5	5	0	brooks	6	6	0
				540. Mrs. Hervey . .	6	6	0

	£	s.	d.
541. Miss Perrit . .	10	10	0
542. Miss Bolton . .	21	0	0

June.

543. Mrs. Lane . . .	6	6	0
544. Miss Langston .	6	6	0
545. Mr. Owen of Lan- ark	3	3	0
546. Lady Strachan .	10	10	0
547-50. 3 sons of Mr. Glynn	15	15	0
551. Twining	3	3	0
552. Mrs. Frere. . .	6	6	0

1824.

553-4. Mrs. Dickson and Child	15	15	0
556 (<i>sic</i>). Miss Ayling.			
557-8. Mrs. Fyler and Child	21	0	0

May.

559. Mr. J. Ord. . . .	10	10	0
560-1. 2 Twinings . .	8	8	0
562. Copy of Lady Rumbold	10	10	0
563-4. Children of W. Brandling	12	12	0

July.

565-9. 4 Children of Mrs. Webber . . .	25	4	0
571-2 (<i>sic</i>). Miss Rum- bolds	21	0	0
573. Mr. Watkins . . .	10	10	0
574. Mr. Thorpe . . .	6	6	0
575-6. Children of Mrs. Blackett	12	12	0

October.

	£	s.	d.
577. Mrs. Hughes . .	6	6	0
578-9. Col. Hughes' Children	20	0	0

1825.

580. Mrs. C. Brandling	15	15	0
581. Mr. W. Brandling	6	6	0
582. Mrs. Webber . .	15	15	0
583. Mrs. Deane's Child	21	0	0
584-7. Mrs. H. Palmer's 3 Children	15	15	0
588-9. Mrs. Hobhouse and Child	21	0	0
590-1. G. Twining's Children	8	8	0
592. Mrs. Williams . .	6	6	0
593-4. Mrs. Barclay's 2 Boys	15	15	0
595. Miss Langton . .	6	6	0
596-7. Mr. and Mrs. Ayling	12	12	0

1826.

598. Miss Spedding . .	15	15	0
599. Mrs. Wells. . . .	3	3	0
600-1. Lady Denbigh's Children	15	15	0
602. Mr. Morris. . . .	6	6	0
603. Mrs. Colebrook . .	6	6	0
604. H. Owen	3	3	0

1827. January.

605. Mrs. Wade. . . .	10	10	0
606. Dr. Wellesley. . .	10	10	0
607. Mr. R. Brandling	10	10	0
608. Miss M. Brandling	10	10	0

	£	s.	d.		£	s.	d.
609. Miss Emma Brandling . .	6	6	0	637. Miss Cooke . .	6	6	0
610. Miss Emma Brandling . .	6	6	0	638. Miss Courtenay .	10	10	0
611. Dr. L'Affan . .				639. Mr. Carr, copy .			
612. Miss Symes . .				640. Mrs. Prescott . .	10	10	0
<i>March.</i>				<i>June.</i>			
613. Miss M. Brandling				641. Mrs. Gedge . .	10	10	0
614. Mrs. Brandling .				<i>July.</i>			
615. Mr. T. Whitmore				642-7. Col. and Mrs.			
<i>April.</i>				Taylor and			
616. Mr. H. Whitmore				Children . .	12	12	0
617. Miss Whitmore .	10	10	0	648. Mrs. Roe's Child.	31	10	0
618. Mrs. L'Affan . .				1830.			
619. Mr. Walsham . .	6	6	0	649. Miss S. Thornton	6	6	0
620. Mrs. Walsham . .	6	6	0	650. Mrs. Thompson .	10	10	0
621. Miss Graves . .	6	6	0	<i>July.</i>			
622. Miss Graves (miniature). . . .	10	10	0	651. Child of Mrs.			
623-6. 3 Children, Rev.				Thompson . .	31	10	0
J. Andrews . .	21	0	0	652. Miss F. Brandling	15	15	0
1828.				653. Mr. Carr for Mrs.			
627-31. 4 Children of				Carr	5	5	0
Sir C. Colville .	26	5	0	1831.			
<i>March.</i>				654. Copy of Sir J.			
632. Miss Frere. . .	6	6	0	Sherbrookes . .	15	15	0
633. Mrs. Frere. . .	10	10	0	655. Anna Grey . .	10	10	0
634. Young Frere . .	3	3	0	656-8. Whitmores in oil	21	0	0
<i>May.</i>				659-60. Children of Col.			
635. Mrs. Sargent . .	6	6	0	Bellasis . .	10	10	0
1829.				661. Miss Hughes . .	15	15	0
636. Mrs. Cooke . .	6	6	0	662. Mrs. Courtenay .	5	5	0
				1833.			
				663-6. Children of Ren-			
				nie Payne. .	10	0	0

APPENDIX VIII

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	£	s.	d.		£	s.	d.
1834.				682. Miss Barclay . .	5	5	0
667. Miss Culling Smith	5	0	0	683. Master Barclay . .	5	5	0
668. Lady Culling Smith				684. Miss Plimer . .			
669. Emily Twining .							
670. Mary Grey. . .							
671. Children of Rev.				1836.			
T. Carr . . .				685. Mrs. Yates. . .			
672. Annie Taylor . .				686. Willie Yates . .			
673. Mrs. Young . . .	3	3	0	687. Prospero . . .			
674. Sir Culling Smith	8	0	0	688. Mrs. H. Coxe. .			
675. Prince Hoare . .				689. Study of a Head .			
				690. Beatrice			
1835.				691. Romeo and Juliet			
676. Miss Churchill .	3	0	0	692. Morning Star . .			
677. Mrs. Bellasis . .				The Primrose . .			
678. Miss Grey . . .				Louisa Carr . .			
679. Dr. Arnott. . .				2nd Child of Sir			
680-I. 2 sons of D. Bar-				C. Smith . . .	5	0	0
clay	15	15	0	Mrs. Elliot's Child	10	0	0

N.B.—The peculiarities of spelling in Miss Knight's books are retained in the above list.

Appendix IX

Pictures exhibited by Mary Ann Knight
at the Royal Academy

Appendix IX

Pictures exhibited by Mary Ann Knight at the Royal Academy

1803. 4, WARWICK SQUARE, COCKSPUR STREET.
811. Portrait of a Gentleman.
1804. 743. Portrait of Major Mansell. (33 or 43 or 108.)
759. Portrait of Rev. Dr. Hay (or Hey). (56.)
1805. 341. Portrait of Young Lady.
403. Portrait of Captain Norton Teyoninhak ar 'a wen, Chief
of the Mohawks.
1807. 900. Portrait of Miss Ring.
1808. 4, OLD BOND STREET, LONDON.
718. Portrait of Hon. Mrs. Bagot. (227.)
1809. 486. Portrait of Lord Forbes' Children. (257-259.)
1810. 460. Portraits of the Children of T. W. Carr, Esq. (293-
294.)
659. Lady Ponsonby. (? 238.)
1812. 652. Portrait of Master E. Phipps.
1813. 45, WIGMORE STREET.
533. Portrait of Col. Torrens. (372.)
1818. 51, BERNERS STREET.
694. Portrait of Mrs. R. W. Grey. (465.)
861. Portrait of Miss Daniel as Ariel. (438.)
1819. 777. Portrait of a Lady.
1820. 488. Portrait of Mrs. Guise. (487.)
1821. 633. Portrait of the Son of the Rev. Montgomery Campbell.
(? 441.)

1821. 690. Portraits of the Children of Colonel Hughes, M.P.
(578-579.)
708. Portrait of the Daughter of the Rev. Montgomery
Campbell. (486.)
739. Portrait of Mrs. W. Wilberforce.
1822, 1823. Nothing.
1824. BERNERS STREET and 13, GROVE END ROAD.
559. Portrait of the Children of C. Twining, Esq. (560-561.)
568. Portrait of Mrs. M. Twining. (551.)
694. Portrait of a Lady.
1825. 569. "Now the bright morning star, morning's (*sic*) harbinger,
[Milton wrote day's]
Comes dancing from the East, and with her brings (*sic*)
[Milton wrote leads]
The flowery May, who from her great (*sic*) [Milton
wrote green] lap throws
The yellow cowslip and the pale primrose." (692.)
1826. 463. Portrait of a Child.
479. Portrait of the Sons of David Barclay, Esq. (593-594.)
- 1827, 1828. Nothing.
1829. 848. Portrait of George Frere, Esq. (634.)
1830. 807. Portrait of Mrs. Poulett Thomson. (650.)
828. Portrait of Miss E. Brandling. (652.)
893. Portrait of Ellen, daughter of Mrs. Poulett Thomson.
(651.) "Fair-handed Spring" (*Thomson's Seasons*).

N.B.—The numbers in brackets refer to those in the previous Appendix (VIII.), and are suggested by the writer of this book as possible identifications.

Miniatures by Andrew Plimer discovered during
printing

AGNEW LOCKETT, ESQ., Old Bond Street.

Mr. James Daniell.

Miss Somers-Cocks.

Frances Margaret Walpole, born 1788, eldest daughter of Col.
Lambert Walpole, who was second son of the Hon. Thos.
Walpole, brother of the first Earl of Orford. She died at
Hampton Court Palace, aged ninety-five.

LASCELLES, LT.-COL., 16, Eaton Place.

Enamel portraits, probably by Hatfield, after miniatures by Plimer
which are missing, and which represent—

Louisa, Lady Ponsonby, and her daughter.

Mary, Countess Grey.

N.B. These are the only contemporary enamels after Plimer
which I have ever seen.—G. C. W.

PONSONBY, MISS, Bath.

Mary, Countess Grey.

PONSONBY, CLAUD A. C., ESQ., 73, Queen's Gate Terrace.

Georgiana, Duchess of Devonshire.

Henrietta Frances, Countess of Bessborough, her sister.

*Further List of Miniatures by Andrew and Nathaniel Plimer of which
information was received after the book had been printed.*

Andrew Plimer

MRS. CLAYTON, Chesters, Hunshaugh, Northumberland.

A very fine one of Miss Gage.

MRS. CHARLES WATERLOW, 86, Portland Place.

A Lady, name unknown. Signed and dated 1786.

LADY REAY, 6, Great Stanhope Street.

A very lovely one of a Lady, name unknown, but said to represent Lady Holderness.

THE COUNTESS TOLSTOY.

The Duke of Buckingham and Chandos.

A Gentleman, name unknown.

A Lady, name unknown.

MR. HODGKINS.

Princess Amelia, signed and dated 1787.

Miss Harper.

George Worrall, Esq.

Sir Brooke Boothby.

THE EARL OF ILCHESTER.

The Hon. Mrs. Wyndham.

Elizabeth, third Lady Holland.

T. WHITCOMBE GREENE, ESQ., 22, Park Square, N.W.

Mistress Hutchinson, signed at the back and dated 1783.

GEN. R. MACKENZIE, 14, Charles Street.

A Lady, name unknown, signed.

LAURENCE CURRIE, ESQ., Minley Manor, Farnborough.

Louisa Norris, Lady Wodehouse. 1796. A very fine miniature.

John, second Lord Wodehouse.

Sarah Lawrence, wife of Sir W. Young. 1777.

A Lady, said to be the sister of the above. An unfinished sketch.

Nathaniel Plimer

LT.-COL. LYONS, 3, Hertford Street, W.

Mrs. Robinson as Perdita, after Sir J. Reynolds. This has always been attributed to N. Plimer by its owners, and although very different from his usual work it is quite probable that he painted it, and altered his technique in order the better to represent the effect of oil painting.

H. P. HORNE, ESQ., 49, Gloucester Gardens, Hyde Park.

A Lady, name unknown, attributed to N. Plimer.

T. B. HUTCHESON, ESQ., Saffron Walden.

A Lady with dark hair flowing over her shoulders, said to be a member of the Napier family. Signed and dated 1786.

Errata et Corrigenda

The name of the Gentleman, name unknown, belonging to the Hon. W. Lowther, is General Charles Fitzroy.

By an unfortunate error, the two miniatures belonging to Col. Dalton on the collotype plate have been reproduced half their actual size.

The mention of the Duchess of Rutland of whom Andrew Plimer painted two miniatures, one of them being one of his very finest works, was, by a printer's error, dropped out of page 41.

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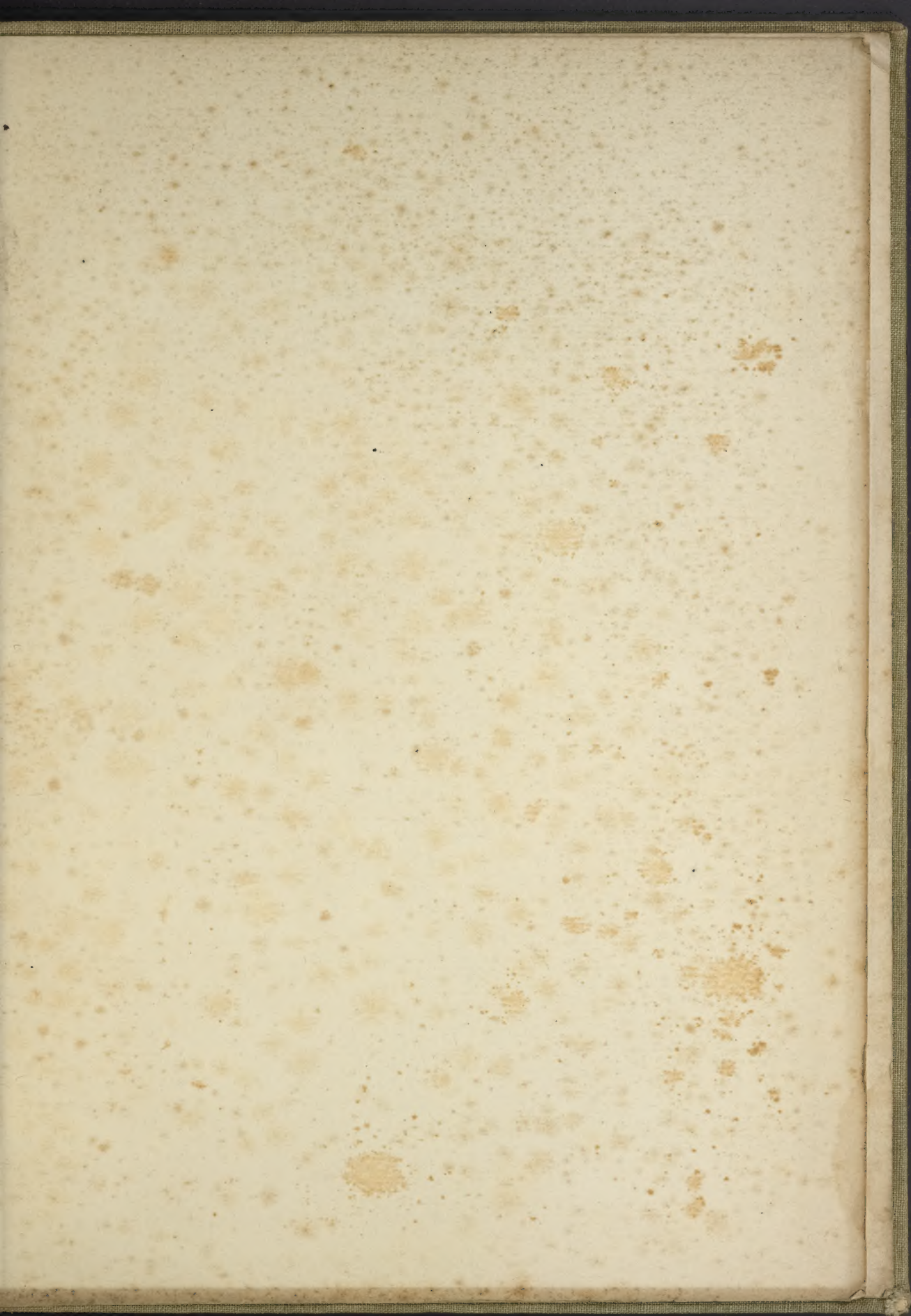
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